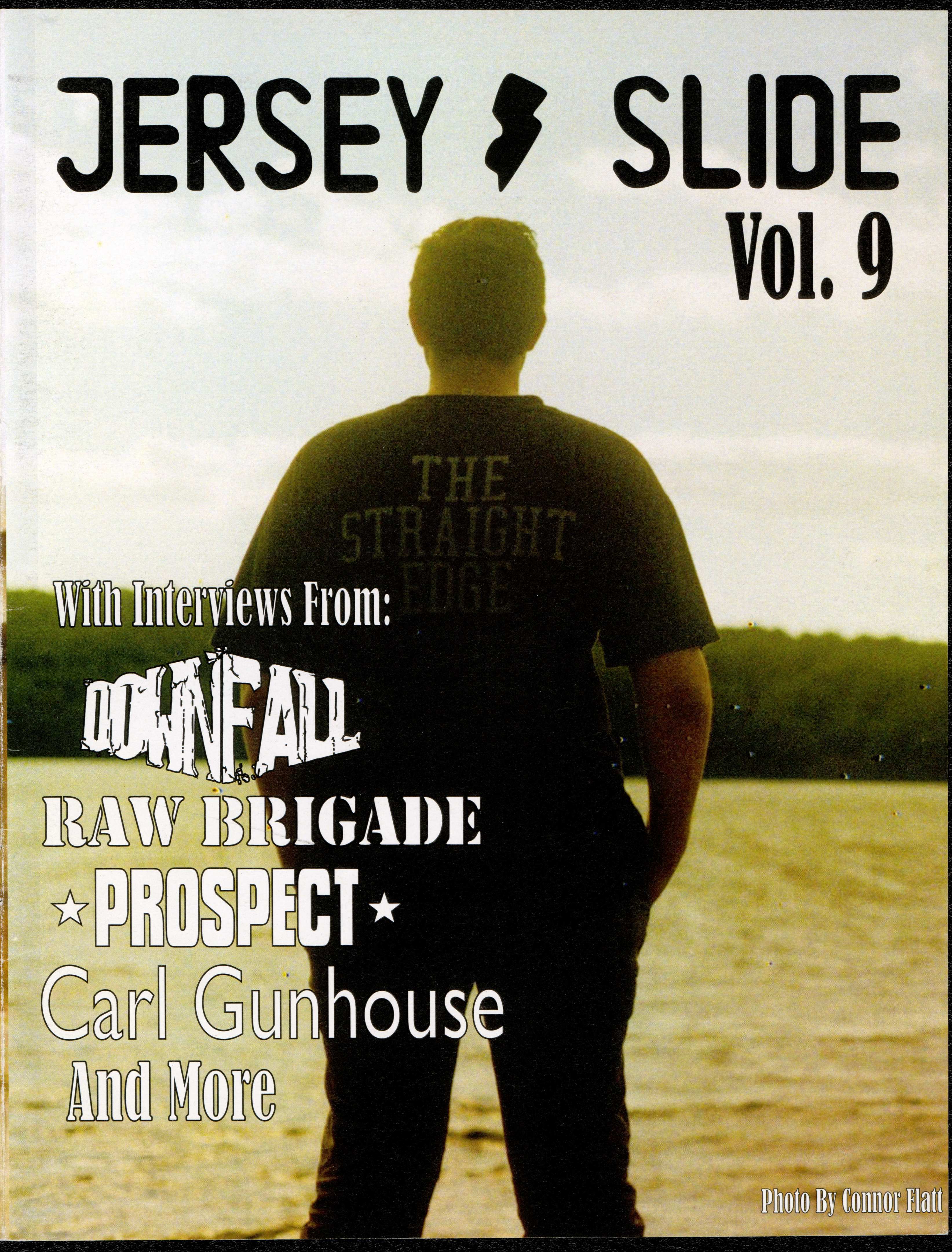
# JERSEY SLIDE

## Vol. 9


THE STRAIGHT EDGE

With Interviews From:

**DOWNFALL**

**RAW BRIGADE**

**★PROSPECT★**

**Carl Gunhouse**

And More

Photo By Connor Flatt

Welcome! To the new and improved Jersey Slide Fanzine. As you can see, we’ve made some changes, such as bigger page size, full color, and more content! It has been over a year since we put out the last zine, and what a year it’s been. One of the biggest things we’re doing is expanding our area, from not only focusing on New Jersey bands and shows, but moving out to the few surrounding states, such as New York, Delaware, Pennsylvania, and Connecticut. We hope everyone has been staying safe, and have been using your minds and voices to fight for social justice, and change in this country, and around the world. We’d like to thank everyone who has helped us up to this point, and continues to help us now. We couldn’t have done this without the support and help of so many others in the scene, there’s too many to name. Most importantly thank you to everyone who always picks up a zine, and gives us their feedback. This zine is for you, feel free to share your music, art, photos, events, or anything cool that you are doing, and we’ll try our best to include it in the next zine. One thing to keep in mind while reading this zine, we started putting this together a little over a year ago before we took our break, so all of the interviews are from then. Some things might not make sense, but we felt it was important to keep them the way they are. Follow us on instagram @Jerseyslidezine, and be on the lookout for the next zine.

JERSEY SLIDE

PERTH AMBOY
STRAIGHT EDGE

Photo by Daniella Heminghaus

So anyway, what’s the tri state area been up to? Up in Connecticut, Anxious just released 2 new songs through Triple B Records, with a limited run of 7” and shirts as a teaser for their LP coming later this year, get it while it’s hot off the Triple B Records webstore! In NEPA, Worn released Human Work, and it’s my favorite record of the year already. One Step Closer is also releasing their debut Lp through Triple B sometime in the spring (maybe by the time you’re reading this!) and they’re also doing another pressing of “From Me To You”. In the city (and various other locations in New York), Crucify Me (New band from members of The Fight and Sanction) put out their 7 song demo, which are all straight bangers. Reaction also put out their new 7” on IOU records. Violent Way (formerly The Elite) announced they’re putting out their debut 7’’ through Mr. Face Records sometime in February, and already have one of the songs on their bandcamp for your listening pleasures. And in the Dirty Jersey, Reaching Out put out their demo in fall of 2020, and I know they’re working on new material, so be on the lookout for that, and other new things coming for hardcore in 2021.

Interview By Matt Zaleski
Photos By Carl Gunhouse

## An Interview With:

# HUNTER MOWELS

## From DOWNFALL

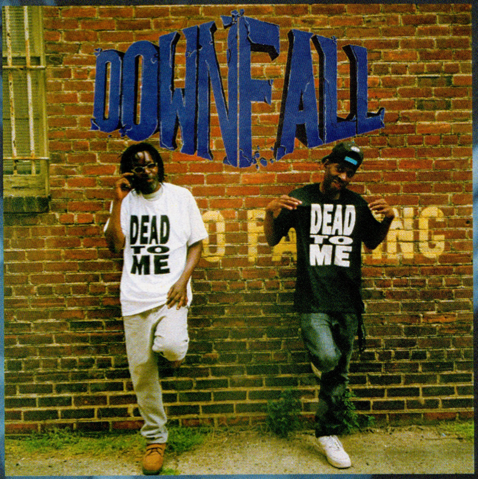
**M:** Who is Downfall?
**H:** A HARDCORE band.

**M:** Where are you guys from?
**H:** Richmond, VA.

**M:** How did you get into hardcore?
**S:** I saw a hardcore band play some metalcore show and was completely attracted to the energy and style. People doing perfect front flip stage dives, hard moshing and the music was so much better. All the people around me were super bummed at how wild it was, but I was completely amazed. I was immediately hooked after that. Best decision I've ever made.

**M:** A few months ago you guys put out Dead To Me with Edgewood records, how did that get put together? What is your favorite song off of that and why?
**S:** We took our time and worked together as a team to put it all together. That's one of my favorite things about it is that we all put in effort and can all be proud of it together. My favorite song on it is World of Hate because it's the hardest track musically and I wrote some more personal lyrics for it about depression and what not.

**M:** Last August you guys did a west coast tour with Combust, how was your first time on the West Coast? Is Downfall just an East Coast band or did you guys get hype out west?
**S:** That was our first time and it was pretty sick. We drove cross country to Seattle, toured all the way down to Texas, then drove home all in like 12 days haha. Some of the first people to really ride for us outside of VA was Cali. I wanna go back.



**M:** Have you guys played in NJ before? If so how was it? If not are you excited to play?
**S:** We only played once and it was at the Backtrack shore style XMAS. It was only like our second show ever so I'm insanely hype to be back stronger than ever with more music.

**M:** Dead To Me stands out a lot to me compared to other Edgewood releases due to the name and artwork, what was the inspiration behind that?
**S:** Hahaha. We wanted to make those shirts and just put them on random people around the city. We walked around all afternoon and those two dudes were insanely down to take the pics and were super funny. The more I look at the art I just laugh because it's honestly insane haha. Wouldn't change a thing though.

**M:** On the record you guys thanked many friends and bands, but you also thanked Nine Mile Road Walmart, and Super King Buffet. Can you explain why those are on there?
**S:** That Walmart is super close to my house and I have grown to look at it as a second home. It's a community. I go there and feel welcome. Super King Buffet is only a couple minutes from vlad's old house and it's a cheap ass buffet that is a monument to our friend group.

**M:** Who is Biscuit?
**H:** Biscuit works at Chick Fil A with our drummer Brant. He's easily 400 pounds and also one of the realest motherfuckers alive. Fresh out of prison and looking for a new start. We're trying to get him to come to more shows.

**M:** Hunter, besides your work in Downfall you have become a rather notable TikToker. Can you explain why Tik Tok has such a great appeal to you and what the future holds for your Tik Tok channel?
**H:** Me and my girlfriend (@haleysprenkle on tik tok) started making them together and both of our accounts just popped off out of nowhere. I've always fucked with making funny videos so that's a perfect platform for it. I'm gonna start making more videos soon and hopefully get famous.

**M:** Any plans for Downfall in the future?
**S:** We are writing new music right now which I'm hype on. Our next show is United Blood in April and we will be announcing a tour pretty soon.

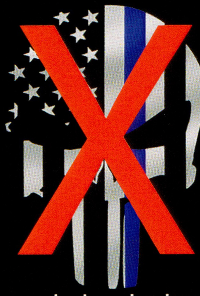
**M:** Thats it, thanks for taking the time to do this, anything else you'd like to add? What's your Tik Tok?
**H:** Thanks man. My tik tok is @hmowels. All I have left to say is XXX.

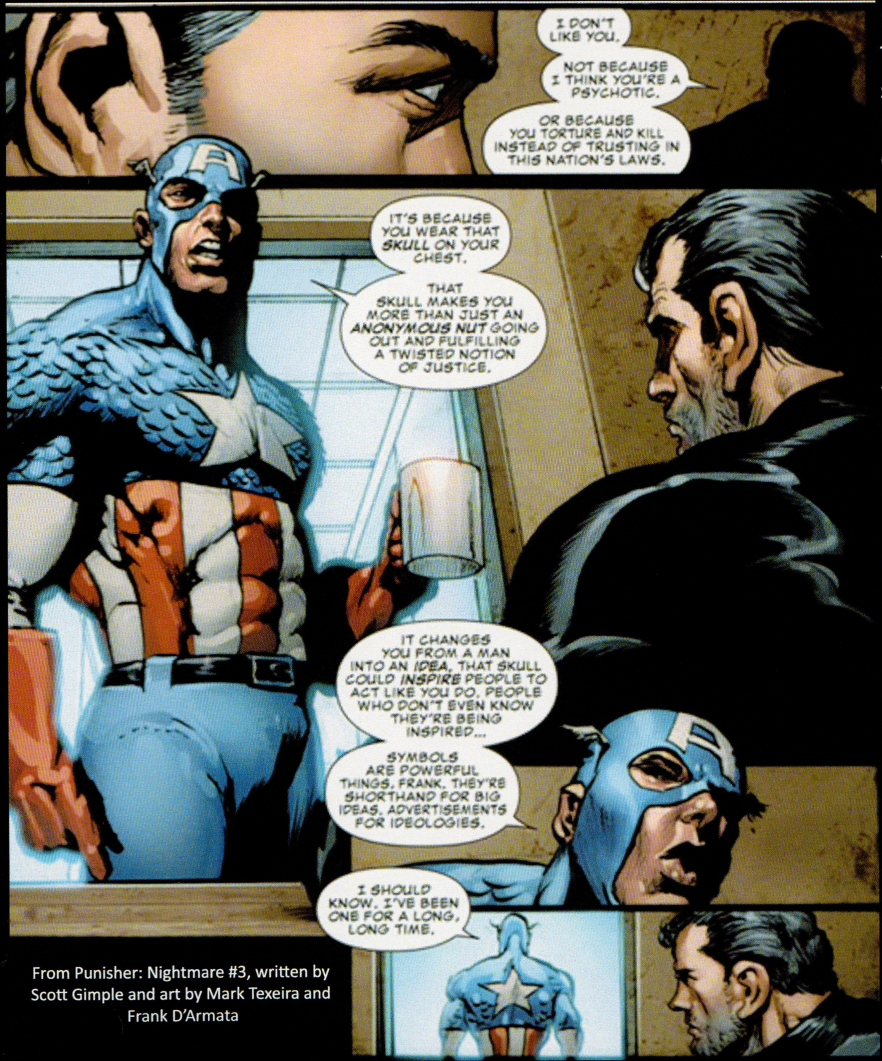
# THE PUNISHER VS THE POLICE

By Matt Sherman

Have you ever seen police officers wearing a shirt with a skull with white and blue stripes? If so, that's probably the logo of Marvel's character The Punisher.

Before I explain why this is wrong, I'll go into the background of who The Punisher is, for everyone who doesn't read comics. The Punisher, who's real name is Frank Castle was created by comic book writer Gerry Conway and artists John Romita Sr., and Ross Andru, and first appeared in The Amazing Spider-man #129 in 1974. Frank Castle (The Punisher)was born and raise in Queens, New York. He is a former U.S. Marine who servede multiple tours. During a family picnic, his family was unfortunately in the wrong place at the wrong time. Him and his family accidentally witnessed a Mafia hit, and as a result were gunned down. Frank survived his wounds, only to watch his wife and kids die in front of him. From there on, Frank decided to take down crime himself. With his Military background, training and knowledge, he became The Punisher. The Punisher.stopped believing in the justice system, as it failed to save his family. He decided to take matters into his own hands, nothing stops him from taking out someone who rubs him the wrong way, give him the location of a crime and he'll be there guns blazing. That being said, The Punisher is in no way a hero, he is someone that The Avengers do not approve of, and would rather see behind bars.

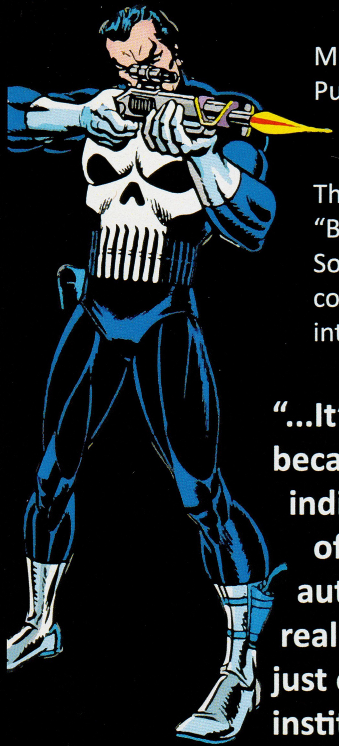



I DON'T LIKE YOU.
NOT BECAUSE I THINK YOU'RE A PSYCHOTIC.
OR BECAUSE YOU TORTURE AND KILL INSTEAD OF TRUSTING IN THIS NATION'S LAWS.
IT'S BECAUSE YOU WEAR THAT SKULL ON YOUR CHEST.
THAT SKULL MAKES YOU MORE THAN JUST AN ANONYMOUS NUT GOING OUT AND FULFILLING A TWISTED NOTION OF JUSTICE.
IT CHANGES YOU FROM A MAN INTO AN IDEA. THAT SKULL COULD INSPIRE PEOPLE TO ACT LIKE YOU DO. PEOPLE WHO DON'T EVEN KNOW THEY'RE BEING INSPIRED...
SYMBOLS ARE POWERFUL THINGS, FRANK. THEY'RE SHORTHAND FOR BIG IDEAS. ADVERTISEMENTS FOR IDEOLOGIES.
I SHOULD KNOW. I'VE BEEN ONE FOR A LONG, LONG TIME.

From Punisher: Nightmare #3, written by Scott Gimple and art by Mark Texeira and Frank D'Armata

Because of his story, The Punisher's persona became a symbol of a failed justice system because The Punisher is not only going after criminals, but also crooked police officers who take advantage of their badge. What Marvel tries to portray through this character is that this is not the right way to handle crime. People make mistakes, some people are just in the wrong place at the wrong time, but The Punisher doesn't care. So stricken with anger and hate, all he thrives for is revenge.

With all that, this obviously isn't someone that police officers should be looking up to, not now, not ever. The Punisher is called The Punisher due to his harsh treatment of his victims, often torturing them, and just killing off anyone else without question. Is this something that police officers would do? In a country where someone's intentions are judged by the color of their skin, where people are questioned for simply walking down the street, or brutally attacked and in many cases killed for no justified reason, is this symbol truly what cops stand for? Is that why police officers are representing this character instead of someone like Captain America? More and more Blue Line Punisher logos are popping up everywhere, so many police officers have a decal on their car, or wears it on a t-shirt. The first notable use of The Punisher logo for anything besides comics was from Chris Kyle, a navy seal who wrote the book (later became a movie), American Sniper. He said when he was in Iraq, his team spray painted The Punisher's logo on their trucks, helmets, armor, and even buildings. In the book, Chris Kyle mentions, "We wanted people to know we're here and we want to fuck with you." Before this spread in the United States, a lot of Iraqi military groups, and police officers started using the logo, but once the soldiers came home, it spread like wildfire. At the time, the average age of a police officer would have been a child when The Punisher first came out, so it is very likely that many were already fans, and any that weren't jumped on board. But almost every use of the logo with police forces has been controversial. In 2004 a group of police officers in

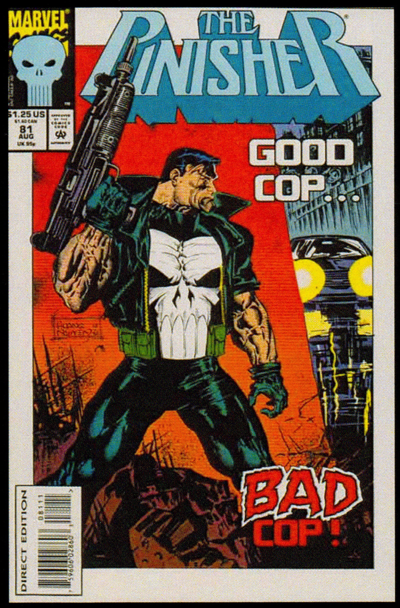


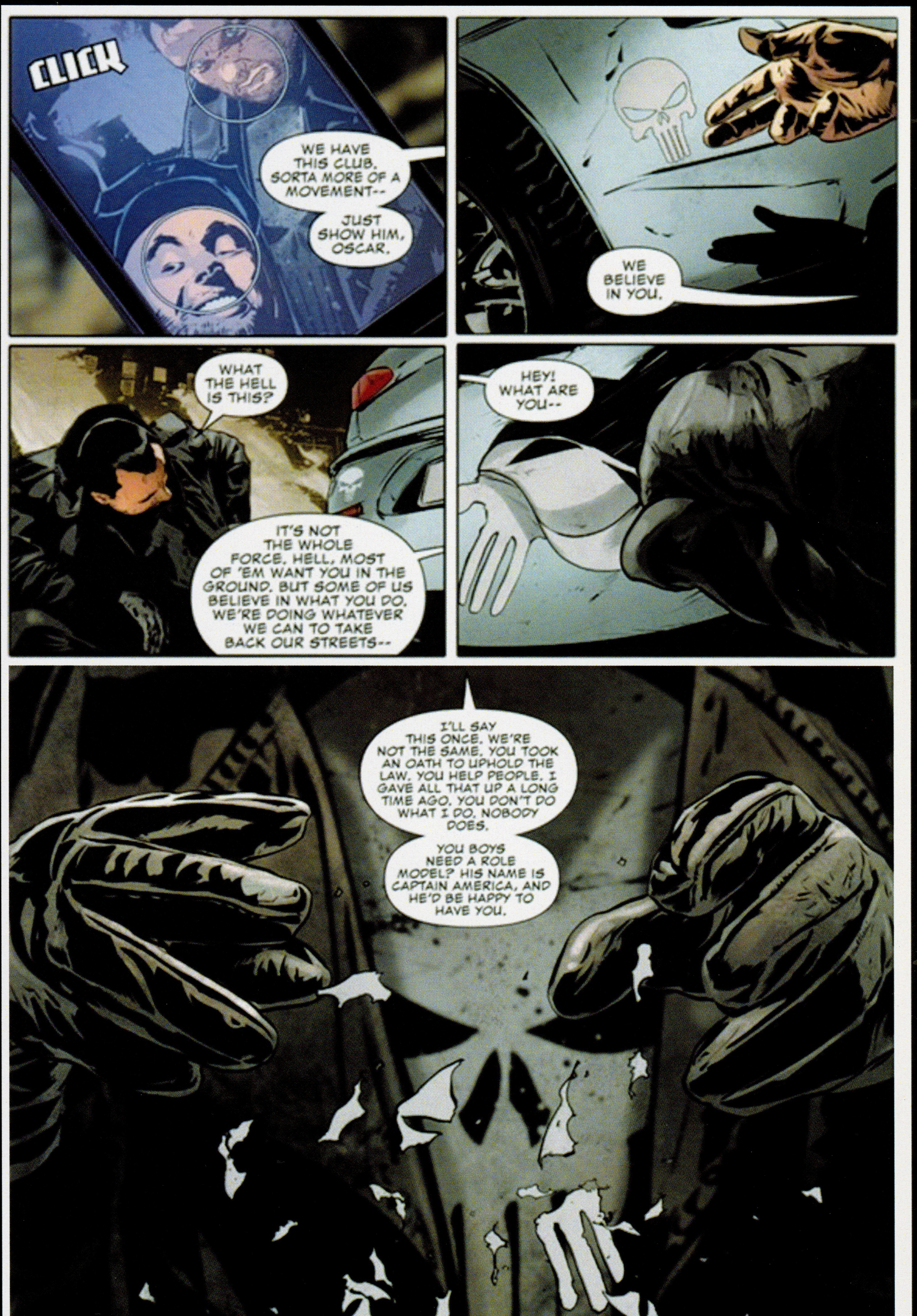
Milwaukee formed a vigilante group known as "The Punishers" who wore all black, with hats that featured the Punisher Logo with a blue line going through it. The next big controversy was in 2013 when many police officers around the nation started supporting the "Blue Lives Matter" campaign in backlash to "Black Lives Matter." At this point, many police officers in the nation were sporting some sort of The Punisher Logo. In Cattlesburg, Kentucky, they even went as far as putting the logo, and phrase "Blue Lives Matter" on all of their vehicles, which were later removed due to community backlash. Solvay, New York did the same thing, but despite outrage decided to keep the logo on their vehicles. Many cops all over the nation are using this logo as a sign of solidarity with each other, not even knowing its original intent, and the logo has even recently been used on bootleg Donald Trump merchandise.

Writer Gerry Conway even commented on this matter. In an interview with Syfy Wire he states,

**"...It's disturbing whenever I see authority figures embracing Punisher iconography because the punisher represents a failure of the Justice system. He's supposed to indict the collapse of social moral authority and the reality some people just can't depend on institutions like the military in a just and capable way."**

According to The Washington Post, 994 people have been killed by cops this past year alone. Enough has been enough a long time ago. We need to point out everything corrupted that goes on within police departments, and elsewhere. Pointing out a police officer with a Punisher logo is just a start. Either that officer has a violent nature, or is uneducated on what he is actually represeenting. I hope i have brought some more awareness ot things we should keep an eye on with everything thats been going on. Be well, be safe, lets look out for each other and use our voices for good.


MARVEL
THE PUNISHER
$1.25 US
81 AUG
GOOD COP...
BAD COP!
DIRECT EDITION


CLICK
WE HAVE THIS CLUB. SORTA MORE OF A MOVEMENT--
JUST SHOW HIM, OSCAR.
WE BELIEVE IN YOU.
WHAT THE HELL IS THIS?
IT'S NOT THE WHOLE FORCE. HELL, MOST OF 'EM WANT YOU IN THE GROUND. BUT SOME OF US BELIEVE IN WHAT YOU DO. WE'RE DOING WHATEVER WE CAN TO TAKE BACK OUR STREETS--
HEY! WHAT ARE YOU--
I'LL SAY THIS ONCE. WE'RE NOT THE SAME. YOU TOOK AN OATH TO UPHOLD THE LAW. YOU HELP PEOPLE. I GAVE ALL THAT UP A LONG TIME AGO. YOU DON'T DO WHAT I DO. NOBODY DOES.
YOU BOYS NEED A ROLE MODEL? HIS NAME IS CAPTAIN AMERICA, AND HE'D BE HAPPY TO HAVE YOU.

From Punisher #13 by Matthew Rosenberg, and Szymon Kudranski

# Nevermind The Orginals ... Here's The...

# The Cover Lovers

"WHAT MAKES AN ICONIC COVER SONG? WHAT MAKES AN AWFUL COVER SONG? LISTEN AS YOUR HOST, KYLE FEE, BASKS IN EVERYTHING RELATED TO THE ARTS OF COVERING A SONG, WITH A DIFFERENT GUEST EVERY WEEK"

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**SIGNED:**

Interview By: Matt Zaleski
Photos By Carl Gunhouse
Translated By Avery Field

## An Interview With:

# CARLOS CHAVARRIAGA

## From

# RAW BRIGADE

**M:** Who is Raw Brigade?
**C:** The Raw Brigade is: Kristian Gonzalez-Bass, Camilo Moratto-guitar, Juan Maldonado-drums, Carlos Chavarriaga-vocals.

**M:** ¿Quienes son Raw Brigade?
**C:** La brigada ruda es : Kristian Gonzalez -bajista, Camilo moratto - guitarrista, Juan Maldonado - baterista, Carlos Chavarriaga -vocalista.

**M:** Where are you guys from?
**C:** We are the dirty and rough from the streets of Bogotá, Colombia, South America

**M:** ¿De dónde son Ustedes?
**C:** Somos de las sucias y rudas calles de Bogotá- Colombia- América del sur

**M:** What was it like growing up in Bogotá?
**C:** Difficult (at least for me) but fun. Bogotá is the capital of Colombia, it's a gigantic city with more than 7 million people, which means that it's in constant motion. There's always something happening here. Bogotá basically is a concrete jungle, it's a city that teaches you that life isn't easy and that people are always going to walk over you if they have the chance. The people are hostile and you have to surround yourself with good people by your side. It's simply a great school to understand the real world, a hostile city but growing up here is fun. It's about surviving day to day, that's Bogotá.

**M:** ¿Cómo es crecer en Bogotá?
**C:** Difícil (por lo menos para mi) pero divertido. Bogotá es la capital de Colombia, es una ciudad gigante con más de 7 millones de habitantes, significa que está en constante movimiento , siempre esta pasando algo aquí. Bogotá básicamente es una jungla de cemento , es una ciudad que te enseña que la vida no es fácil y que la gente siempre va pasar por encima tuyo si tiene la oportunidad. La gente es hostil y tienes que rodearte de buenas personas a tu alrededor. Es simplemente una gran escuela para entender el mundo real. Una ciudad hostil pero crecer aquí es divertido. Se trata de sobrevivir el día a día. Eso es Bogota.

**M:** What is the scene like there? What are the differences compared to here?
**C:** Colombia is not a big country like the U.S. We have two big cities, Bogotá and Medellín. They also do shows in Cali, Manizales, Ibague, Pereira and Armenia.

But let's talk about Bogotá's scene...It's the largest scene, but recently they haven't been doing shows very often. About 10-15 years ago, they were doing shows every weekend. Great bands, as many new as old. However, people grew up and the fakes stopped going to shows in exchange to going to clubs and having fake shitty lives. Now I organize shows when I am asked or when we want/can play with Raw Brigade. When they do shows with local hardcore bands about 150 people come, sometimes more sometimes less. When a band like Agnostic Front or Sick Of It All comes, like 400-500 show up (obviously it's a crazy show). But for me, the local scene and local shows are at their best when all new schools kids show up to move for the whole show. Like in Perth Amboy, it's very similar, I feel the same energy.
Also recently, we've been doing shows where hardcore and punk bands play. For me they're the best because I believe that hardcore and punk are the same thing, so it's perfect for me.

Bogotá also has shows with bands with influences from Beatdown. We have tried to play with them in the same shows but we always end up in fights or something like that (a lot of them are like "paper gangsters"). It's a shame because if we were to play all the same shows, we would be a much larger scene. Don't get me wrong, I like all kinds of hardcore and punk, but here I feel like they create a mental barrier, or a musical one? Jaja I don't know it's weird.

Anyway, the hardcore in Colombia is incredible if you want to come from the United States and play, surely you will have one of the best experiences. If you want to play in Colombia just hit me up. We can make it happen.

**M:** ¿Cómo es la escena allá? ¿Cuáles son las diferencias entre la escena de Nueva Jersey y la de Bogotá?
**C:** Colombia no es un país muy grande como u.s.a. Nosotros tenemos 2 grandes escenas: Bogota y Medellín.
También se hacen shows en cali, manizales, ibague, pereira y armenia.

Pero hablemos de la escena de bogota... es la más grande, pero no se hacen conciertos muy a menudo recientemente. Aproximadamente hace 10-15 años se hacían conciertos cada fin de semana. Buenas bandas tanto nuevas como viejas pero mucha gente creció y los fake ass dejaron de ir a conciertos y lo cambiaron por clubes y fake vidas de mierda. Ahora Yo organizo conciertos cuando alguien me lo pide o Cuando queremos y podemos tocar con Raw Brigade. Cuando se hacen los conciertos con bandas locales de hardcore van alrededor de 150 personas a veces más o a veces menos. Cuando viene alguna banda como agnostic front o sick of it all llegan aproximadamente 400/500 personas(obviamente es una locura de show people going crazy).

Pero para mi la escena y concierto local perfecto es cuando viene toda la escuela nueva que para de moverse durante todo el show (como en perth amboy) en eso es muy similar,siento la mismaenergía.

También recientemente hacemos conciertos que tocan bandas de hardcore y de punk. Para mi son los mejores, yo creo que el hardcore y el punk es lo mismo entonces es perfecto para mí.

Bogota también tiene conciertos de bandas con influencias beatdown. hemos intentando de tocar con ellos en los mismos conciertos pero siempre terminamos en peleas o algo así ( muchos de ellos son como paper gangsters). Es una lástima porque si tocáramos todos en los mismos shows, seríamos una escena más grande. No me malinterpreten, a mi me gusta el mucho tipos de hardcore y punk. Pero aqui ellos siento que crean una barrera mental, musical(?) jaja no sé es raro.

Anyways la escena hardcore en Colombia es increíble si quieres venir a tocar desde estados unidos, seguro tendrás uno de las mejores experiencias. Si quieres tocar en Colombia just hit me up. Podemos hacer que pase.

**M:** How did you get into hardcore? What was your first show?
**C:** When I was in school, I made friends that were punks and skins. I was a kid and I was influenced by punk since then. I started to go to punk sows and met a lot of people. A friend at a show told me she liked hardcore (it was the first time I heard "hardcore" in my life, I was about 13 or something). One day I was at my older sisters house, she had a punk boyfriend who knew a lot about music. While talking to him, he gave me a Minor Threat CD and told me a little about straight edge and hardcore punk. Since that day I can't stop listening to that shit everyday. Later I went to a hardcore show, a band called Grito from Medellín played. It was totally nuts.

**M:** ¿Cómo discubriste el Hardcore? ¿Qué fue tú primer concierto de Hardcore?
**C:** Cuando estaba en el colegio, conocí amigos que eran punks y skins. yo era un niño y me influencié por el punk desde allí. Empecé a ir a conciertos de punk y conocí mucha gente en ellos. Una amiga en un concierto me dijo que le gustaba el hardcore (fue la primera vez que escuché sobre el 'hardcore' en mi vida Yo tenia aproximadamente 13 años o algo así). Un día estaba en la casa de mi hermana mayor, ella tenía un novio punk que sabía mucho de música y hablando con el me dio un cd de minor threat y me contó un poco de el straight edge y el hardcore punk . Desde ese día no puedo dejar de escuchar esa mierdadía a día. Luego fui a un concierto de hardcore, tocaba una banda que se llama Grito de Medellín, fue totally nuts.

**M:** How did you find Straight Edge? And why did you claim?
**C:** That was when I was literally a kid. I didn't understand a lot of things in life, I was only learning and Straight Edge was a huge help (even more so living in a country where it is so easy to get into drugs). I identified with Straight Edge and it was like that that for a couple years. Later, I tried to "expand" my mind and decided to drink and go out partying when I was a teenager, it was like that for a couple years. The truth is, I thought it sucked haha. I have seen family and friend that I love go to the bottom because of drugs and alcohol. I definitely didn't want to be like that.
When I decided to claim straight edge I simply did it to not fit in with society's ignorant bullshit which was full of Narco culture since we live in Colombia. Later, I understood that it's a political and revolutionary act. Since then, I see it as a personal and mature decision.

**M:** ¿Cómo encontraste el Straight Edge, y por qué?
**C:** Eso fue cuando era un niño literalmente. No entendía muchas cosas de la vida solo estaba aprendiendo y el straight edge fue una ayuda gigante (y más viviendo en un país donde es tan fácil llegar a la droga). Me sentí identificado con el straight edge y fue así durante un par de años. Luego intenté de mi ``ampliar`` mente y decidí beber y salir de fiesta cuando era adolescente, fue así por un par de años. La verdad me pareció una mierda haha. He visto familiares y amigos que amo irse hasta el fondo por la droga y el alcohol. Definitivamente no quería ser así.

Cuando decidí ser straight edge simplemente lo hice para desencajar en la mierda de sociedad ignorante y llena de Narco cultura que vivimos en Colombia. Luego entendí que es un acto político y revolucionario. Desde allí lo veo como una decisión personal y madura.

**M:** This will now be your third time touring the east coast, what is your favorite place to tour to? And Why?
**C:** Because of COVID-19, our tour has been cancelled. But the answer is easy, Perth Amboy NJ was the first hardcore show we played in the United States and the best so far. The shows in Perth Amboy are straight up hardcore. Philly also has a great place in my heart. Raw Brigade played a skinhead show in Philadelphia and since then I feel that we have made incredible friends in Philadelphia.

**M:** Esto será tu tercera vez yendo de gira en la costa este de los Estados Unidos con Raw Brigade. ¿Cuál es tu lugar favorito para tocar y por qué?
**C:** Por culpa del covid-19, nuestro tour se ha cancelado, pero la respuesta es fácil. Perth amboy NJ fue el primer hardcore show que tocamos en estados unidos y el mejor so far. Los shows en perth amboy NJ son straight up hardcore. Philly también tiene un gran puesto en mi corazón, raw brigade tocó un skinhead show en Philadelphia y desde allí siento que hemos hecho increíbles amistades en Philadelphia.

**M:** In 2018 you guys put out Kicking Your Face, which was self released. What was it like to put out a record like that all on your own? And do you have any advice for people looking to do the same thing?
**C:** It's the hardest and most stressful thing I have done in my life. For us as South Americans doing a band, practicing, recording, pressing a record and doing a tour is four times more work than for a person from the first world. As much money-wise as with time and accessibility to labels and everything. At first, we in Colombia didn't have a machine to make vinyl, everything was pressed in Europe and the United States. We decided to do it because we were going to do a tour. The uncertainty of investing a lot of money and energy into something that maybe won't get sold is distressing (we had a huge debt before going on our first tour, we pay it when we got back to Colombia) but in the end it wound up okay. We sold everything and could pay for everything and return happily to our country. My advice is do it! Don't overthink it. Deadass you have the opportunity of being in a country where you can travel by car for two hours or less and find a new city or town where they do shows and you can expose your music. Take advantage of it if you truly love to play and make hardcore. Make music with your friends, that's the secret.

**M:** En 2018, Ustedes lanzaron Kicking Your Face, que fue un lanzamiento propio. ¿Cómo fue lanzar un disco sin discográfica? ¿Tienes algunos consejos para una persona que quiera hacer lo mismo?
**C:** Es de las cosas más difícil y estresantes que he hecho en mi vida. Para nosotros como sur americanos hacer una banda, ensayar, grabar, prensar un disco y hacer un tour es cuatro veces mas trabajo que para una persona de el Primer mundo. Tanto monetariamente como tiempo y accesibilidad a sellos y de mas. primero nosotros en Colombia no tenemos una maquina que haga vinilos, todo se prensa en europa y estados unidos. Decidimos hacerlo porque íbamos a hacer un tour. La incertidumbre de invertir mucho dinero y energía en algo que tal vez no se venda es angustiante (teníamos una deuda gigante antes de irnos para nuestro primero tour, teníamos que pagarla al llegar a Colombia) pero al final todo salió bien. Vendimos todo y pudimos pagar todo y llegar felices a nuestro país. Mi consejo es que lo hagan! No piensen tanto las cosas. dead ass tiene la oportunidad de estar en un país donde pueden viajar en carro por dos horas o menos y encontrar una ciudad o un pueblo donde hacen shows y pueden exponer su música. No lo desaprovechen si de verdad aman tocar y hacer hardcore. Haga música con amigos ese es el secreto .

**M:** It was announced last January (2019) that you guys are putting out a 12" with Six Feet Under Records, and 2 singles, The Trap, and The Job were put up on the SFU bandcamp. How did you get hooked up with SFU? And when can we expect the rest of the album to be out?
**C:** Dave from SFU Records wrote us after playing This Is Hardcore 2018 asking us if we wanted to put something out with him. For us, it's a dream come true to be able to press a record with a label like SFU. They have pressed records from our favorite bands and seriously, we couldn't believe that was happening to us. The record is going to come out in the middle of 2020, around May.

**M:** Fue anunciado en el enero pasado (2019) que ustedes iban a lanzar un disco 12" con Six Feet Under Records, y 2 singles, The Trap and The Job fueron subidos en el bandcamp de SFU. ¿Cómo conectaron Raw Brigade con SFU? ¿Podemos anticipar que el resto del disco sea lanzado?
**C:** Dave de SFU records nos escribió después de tocar en el this is hardcore del 2018 preguntándonos si queríamos sacar algo con él. Para nosotros es un sueño hecho realidad poder prensar un disco con un record label como SFU.

Ha prensado de nuestras bandas favoritas y en serio no podíamos creer que eso nos pasara. El disco va a salir a mediados del el 2020. Mayo aproximadamente.

**M:** You are also a tattoo artist, how and when did you get started with that? Did hardcore have any influence? Where can people find you tattooing in the states?
**C:** After watching videos of hardcore and seeing all the old heads of Bogotá full of tattoos I definitely knew I loved tattoos. I Did my first tattoo on myself when I was 16. I went crazy with tattoos and obviously hardcore was the door to this world. I started to learn to tattoo in 2009 and I have been a tattooer since 2012. Now, I tattoo at Forever Valentine Tattoo in South Philadelphia.

**M:** Eres tatuador también. ¿Cómo y cuándo empezaste hacer tatuajes? ¿Tuvo el hardcore alguna influencia en tu decisión ser tatuador? ¿Dónde puede la gente encontrarte tatuando en los Estados Unidos?
**C:** Después de ver videos de hardcore y ver a los old heads de Bogotá llenos en tatuajes definitivamente abía que amaba el tatuaje. Me hice mi primer tatuaje cuando tenía 16 años. Me volví loco con el tatuaje y obviamente el hardcore fue la puerta a este mundo. Empecé a aprender a tatuar en el 2009 y soy tatuador desde el 2012 . Ahora tatuo a forever valentine tattoo en South Philadelphia.

**M:** You have a very unique style, especially when it comes to skulls I've noticed. Do you have any specific influences on your style?
**C:** I try to do tattoos that look like they are... tattoos. I don't try to innovate I only try to do something of quality and that lasts through life well. My greatest influences are the traditional tattooers that spent many years tattooing and faithfully follow their profession as a tattooer doing tattoos of quality and strength. That is the Real Deal. Erick Perfect, Mike Wilson or the tattooers from Smith Street Tattoo Parlour in Brooklyn are clear examples. Hey why are you making me talk about work when I was having so much fun talking about hardcore? Haha just kidding.

**M:** He notado que tienes un estilo único, especialmente la manera que dibujas las calaveras. ¿Tienes algunas influencias específicas en tu estilo?
**C:** Intento de hacer que los tatuajes se vean como lo que son .... tatuajes. No intento de innovar solo intento de hacer algo de calidad y que dure de por vida bien , mi mayor influencia son los tatuadores tradicionales que llevan muchos años tatuando y siguen fiel a su profession como tatuador haciendo tatuajes de calidad y fuerza ....Eso es tan real deal . Erick Perfect , Mike wilson o los tatuadores de smith street tattoo parlour en Brooklyn son un claro ejemplo.
Hey por qué me haces hablar de trabajo si me estaba divirtiendo tanto con lo del hardcore? Haha just kidding.

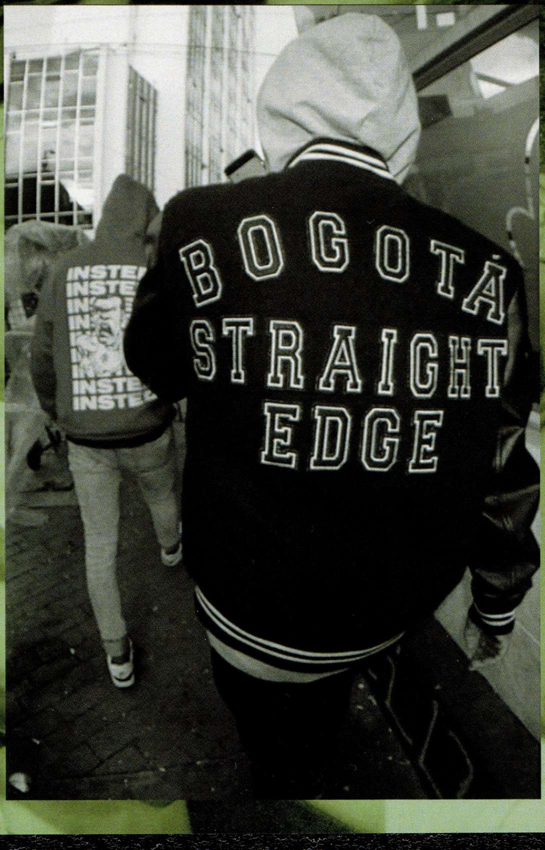
**M:** Is there any specific differences between tattooing in Colombia vs in the U.S.
**C:** Specific? It's the same shit all over the world. Needle, ink, roses, panthers and skulls. Tattoo culture in the U.S. is definitely older and much larger. I learn day to day more because I am where it started (I'm talking about American Traditional Tattooing). I think that's the most specific difference, besides that it's the same.

**M:** ¿Hay algunas diferencias específicas entre tatuando en Colombia versus en Los Estados Unidos?
**C:** Specific ? Es la misma mierda en todo el mundo. Aguja, tinta, rosas panteras y calaveras
Definitivamente la cultura de el tatuaje en u.s llevan mucho más años y es mucho más grande. aprendo día a día más porque estoy donde empezó (hablo de el estilo de tatuaje traditional americano) Esa es la diferencia más específica i think so. Después de eso es lo mismo.

**M:** Is everyone in Raw Brigade a tattoo artist?
**C:** Kristian, Juan and I are tattooers. Camilo isn't.

**M:** ¿Es cada miembro de Raw Brigade tatuador?
**C:** Kristian, juan y yo somos tatuadores. Camilo no.

**M:** Are there any bands from Bogotá that we should be checking out? What's going on there right now?
**C:** We play punk shows (because that is who we are, punks that don't drink or do drugs and wear Nikes jaja). I at least believe in the unity between hardcore and punk (especially when I like the punk bands from Bogotá more than the "hardcore" bands). I also feel like they make their music with a lot of seriousness. Many



hardcore kids look at punks as if punk were a joke, something poorly done but that punk bands from Bogotá show the opposite. Bands like Muro, Primer Regimen, Dead Hero, Final... making and pressing records, touring all of Europe, the United States, Canada and Japan. Making music and recording by themselves (DIY) (like how we did it with Raw Brigade). That's why I sympathized with the punk scene in Bogotá, after we became friends we want to start doing bands together. I feel that we in Raw Brigade belong more to the punk scene than the hardcore scene. Now in Colombia me and Carlos (guitarist of Muro) are going to start a record label to start to promote Colombian bands, be able to press vinyl and give bands the possibility of being heard beyond our local scene. Recording and mixing 100% by ourselves. We have a dream. This music changed everything in my life, it's not a fucking game.

Bands: Muro, primer regimen, reacción violenta, ceguera, uzi, trampa, final, dead hero, el maquinista.

**M:** ¿Hay algunas bandas de Bogotá a quienes debemos escuchar? ¿Qué pasa allá?
**C:** Nosotros tocamos en conciertos de punk (porque eso es lo que somos, punks que no se drogan o toman y que usan nikes jaja ) yo por lo menos creo en la unidad entre el hardcore y el punk (y mucho más cuando las bandas de punk de Bogotá me gustan más que las bandas 'hardcore'). También siento que hacen su música con mucha seriedad, muchos hardcore kids ven a los punks como si el punk fuera un chiste, Algo flojo o mal hecho pero las bandas de punk de bogota demuestran todo lo contrario. bandas como Muro, Primer regimen, Dead hero, Final ... Haciendo y prensando discos, saliendo de tour por todo Europa, Estados Unidos, Canadá y Japón. Haciendo música grabaciones discos por ellos mismos*DIY (así como lo hicimos nosotros con raw brigade) es por eso que sentí empatía con la escena punk de bogota, después de eso hicimos una amistad y ahora queremos empezar a hacer bandas juntos y siento que nosotros como raw brigade pertenecemos mas a la escena punk que a la hardcore. Ahora en Colombia junto a carlos (guitarrista de muro) vamos a empezar con un record label para empezar a promover bandas colombianas. poder prensar vinilos y darle la posibilidad de que sean escuchadas más que en nuestra escena local. Grabado y mezclado 100% por nosotros mismos. Tenemos un sueño, esta música cambió todo en mi vida, no es un puto juego.El hardcore\punk de Bogota va dar mucho mas de que hablar en un poco tiempo, ya lo veran.
Bandas: Muro, primer regimen, reacción violenta, ceguera, uzi, trampa, final, dead hero, el maquinista.

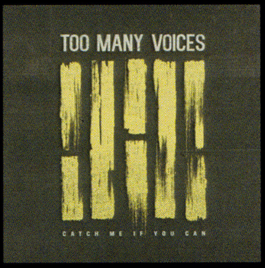
**M:** That's it, thanks for taking the time to answer these questions. Is there anything else you'd like to add?
**C:** Take music seriously, go crazy with it. Seriously, this changed my life since day one, don't let it die, don't be one of the fucking shitty posers, write smart lyrics and don't be paper gangsters that live with their moms and have more privileges than anyone. Thank you for supporting Raw Brigade, we seriously appreciate it a lot. If you haven't listened to Raw Brigade, don't waste your time, go listen to Brute and Blind Justice.
New Jersey Hardcore Scene is the Real Deal
Avery Field is my best friend and his Spanish is better than mine.

**M:** Y ya está, gracias por tomarte el tiempo para responder a estas preguntas. ¿Hay algo más qué quieres decir?
**C:** Tómense la música en serio, vuélvanse locos con ella. En serio esto cambió mi vida desde el primer día, no dejen que esto muera , no sean unos putos posers de mierda, escriban letras inteligentes no sean paper gangsters que no les queda buen si viven con sus mamas y tienes más privilegios que cualquiera. Muchas gracias por apoyas raw brigade, en serio lo apreciamos demasiado! Si no has escuchado raw brigade no pierdas el tiempo y ve a escuchar BRUTE Y BLIND JUSTICE.
New jersey hardcore scene is the real deal.
Avery field suck my dick.

## MATT ZALESKI'S

# RECORD REVIEWS

Too Many Voices- Catch Me If You Can


TOO MANY VOICES
CATCH ME IF YOU CAN

When you hear the term Melodic Hardcore, what do you think? After hearing this record, this is the first thing that will come to mind. Made up of veterans of the NYC and Long Island hardcore scene (former members of 108, Kill Your Idols, Texas Is The Reason, and many more), Too Many Voices took everything they loved about hardcore when they were young, and made it theirs. This band really reminds me of all the bands I listened to first getting into harcore, and some of the early pioneers of the genre. Dischord Records, Dag Nasty, 7 Seconds, THAT'S Too Many Voices. You can listen to this, and other Too Many Voices records on all streaming services, and purchase multiple different vinyl options off of the Division Street Sounds website.

Kirk
and the
Jerks

Kirk And The Jerks- Self Titled

Yup...This band sounds exactly how you think it sounds, and it's sick. Before getting into hardcore, most people were either into punk, or thrash metal. This band sounds exactly like an old pre hardcore punk band that I would listen to. Youth Brigade, The Adolescents, the old Southern California punk sound that everyone associates with being young and angry, that's what I get from this band. Simple structured songs, with hard hitting lyrics, as long as its fast and loud, it works. Respect to Division Street Sounds for releasing this discography, I love finding hidden gems like this. You can listen to the Kirk And The Jerks discography on all streaming services, and purchase a vinyl off of the Division Street Sounds website.

Negative Force- Winter Demo 2020-21

Fast. Loud. Heavy. Those are the 3 words I would use to describe this demo. Formed with members of Grace, Kong, Headcheck, and Ignorant Life, this demo gives NJHC something new to mosh to (whenever we can.) Honestly the structure of these songs reminds me of Hatebreed's Under The Knife, except for the last song Honeymoon. In Honeymoon they change it up, going for a different tempo, and instead of screaming, they're singing. This song gives me more of a Type O Negative, Life Of Agony vibe, and I hope to hear more of this on later releases from them. You can stream the Negative Force Winter Demo 2020-21 on all streaming services, and you can expect merch and new music from them soon.

Crucify Me- Demo

This demo really caught me off guard. Everyone in this band is already in another great band, and I would've never expected them to come out with this, but I'm not complaining. Members of Sanction and The Fight formed Crucify Me, and put out what I think is going to hold up as the best demo of the year. No clue where they were coming from influence wise with this release, but on first listen I immediately thought of Think I Care's Mongrel. A perfect hardcore record, and a perfect hardcore demo. This band is one that really makes me miss hardcore, because I would love to see them live. I hope to hear more from this band soon, you can stream the demo on all streaming services, and you can buy a cassette tape off of the Streets Of Hate website.

Worn- Human Work

Would you just look at that, Wilkes Barre did it again. I have no clue what's in that sweet pizza sauce they all like, but something about that makes them all write perfect hardcore music. Every single active band from Wilkes Barre is a heavy hitter right now, and Worn is no different. Personally my favorite band from WIlkes Barre, in my opinion Worn is untouchable, and we are sitting on a modern classic right now. Human Work is everything I could ever want from them and more. In a time where bands strive to be the heaviest or the most different, Worn is a a perfect combination of everything thats good about hardcore. Everyone needs to go listen to this record right now. You can stream Human Work on all streaming services, and buy a vinyl off the From Within Records website.

# Interview With:
# Sean Kenny From ★PROSPECT★

Interview By Matt Sherman
Photos by Carl Gunhouse

**M:** Hey Sean, you're someone who has a big involvement in the scene so I got a lot to ask. But first we'll start with your band Prospect. Who's in Prospect and where is everyone from?
**S:** We come from Howell and Toms River for the most part, with Cole, our drummer now living in Atlanta GA. We're tight with the Shore and Amboy though because those are our close friends and scenes that we have a lot of involvement with.

**M:** You guys put out your EP, "No Other Way", back in 2018. I feel its sound covers a lot of diverse styles of hardcore. What would you say were your main influences behind this?
**S:** We wanted to make a straight forward Hardcore record with real punk influence, and still try to do something melodic with the guitar without taking away from it's aggression. We had a lot of influence from bands like Turning Point (specifically the mid-era), Count Me Out, The Trouble, and Have Heart. Vocally I just yelled as loud as I can with genuine anger, I'm sick of bands that sound like they're putting on a "voice". We're a Hardcore band, for fans of Hardcore

**M:** "No Other Way" encompasses many messages about politics. What would you say is the general message of the EP as a whole if you sum it up?
**S:** We're all very, very mad at the world on a fundamental level. We have a genuine disgust for the current systems in place and similarly I have an absolute unbridled hate for anyone that acts like they're above caring about it. People have taken to acting like it's dumb to care about politics but then I still hear them complain about their pay, the cops, their insurance, etc. It's not just what happens in congress, politics is the organization of our society and to act like you're above it is straight up moronic.

**M:** It's a frustrating thing to deal with, a lot of people have been so irony-poisoned that they have a hard time admitting that they care about anything. Having convictions in something means that someone might disagree with you or think you're stupid for your opinion/world-view, so this leads a ton of people to sit on the fence and never commit to anything. Pure baby-brain shit, weak person behavior, fuck you.
**S:** That is to say, though, that you shouldn't just talk out of your ass and be one of those "hot take" idiots that wants to say whatever gets reactions out of people either. Just take an interest in your own life and your own world and actually care about it unapologetically, otherwise the worlds gonna walk all over you.

**M:** If you need a label for the type of politics we stand for, broadly, it would be leftist. A lot of that has to do with class politics, racial justice and gender issues. Oppressed vs. Oppressor. It is decidedly not "liberal" which a lot of people might confuse it for, we are much to the left of that. Labels like these can hurt discussion, because people automatically assume they understand your ideology while never being able to correctly define it, but I'll still say straight up I am a Socialist.
**S:** I could probably go on all day on the specifics about my politics and explaining the differences between my own personal world view and others, I'll spare you the rant though. If anyone isn't familiar with these theories or wants to discuss in good faith, they're welcome to talk to me about it.

**M:** So I also hear there is some new music in the works. What can we expect from Prospect soon? What are some of your goals coming up with the band?
**S:** We have another record coming out this year, called "Weight of the Classes", which we will be talking to some people about pretty soon. It is FAST, so if you don't like fast, first you should get out of hardcore, second is don't listen to my record. A lot of Floorpunch,

Killing Time, and Rival Mob influence. We will be planning weekenders and tours for the coming year which I am very excited to get the ball rolling on provided we're not quarantined or under martial law. We want to tour much more than we did with the last record.

**M:** Sean, you're also well known for recording. Where are you currently recording?
**S:** I am currently recording at New Future Studio in Belmar, NJ. It's a cool spot thats basically a collective of engineers that just care about making good records. No corporate shit, just chill people. The main guy there is Paul Ritchie, who plays in a band called The Parlor Mob. Great guy, great band, shout out to him for letting me be a part of it once Trax East got sold.

**M:** How'd you get into recording and mixing music?
**S:** Well originally I wanted to be a doctor, but my seventh grade teacher told me I wasn't smart enough so I decided to do something that would make no money instead. So maybe she was right?

Went to college for it, I wish I didn't and instead just interned (anyone trying to get into recording, hit me up before you put yourself in debt). I interned at a hard rock studio up North Jersey, then met Pat Noon after interviewing around. Worked with him for about 6 years at Eight Sixteen and Trax East. He's a great guy, I owe him a lot. I had a weird idea of how recording worked as a job before working with him. I got a weird ultra-serious-business vibe from other places which was not a good feeling. Pat is just about doing cool stuff. Started recording whatever I could, now I freelance and choose what to work with so that I get to do work that I legitimately like while my regular job is in the medical field.

**M:** What are some of your favorite projects that you have gotten to work on?
**S:** Really hard to decide, I've been very fortunate to work with so many friends that are legitimately good musicians. I would say probably Fence Cutter - My Environment. It was such a fun weekend just hanging with my friends. They came in with everything practiced and ready, killed it. I love all of those dudes 100%, it was probably the most rewarding and least stressful recording.

A couple other that come to mind was my weekend with Anxious in the studio, the Blind Justice Live on Axe to Grind Session, and the Magnitude Live on Axe To Grind Session. I'm positive that there is some stuff I'm gonna miss if I try to list much more, I've had very few bad experiences recording so far though so I'm lucky.

**M:** Now you also work with Axe To Grind Podcast on recording their "Live on Axe To Grind" sessions. How did you get involved with that?
**S:** I've known Bob for a few years now, just being involved with the shore. I believe I met him when I did sound for the Backtrack show we had in Atlantic Highlands back in 2016. We've been friends since then and when he started the podcast I offered to help with audio things if he ever needed. I fixed some weird damaged tracks they had for episodes here and there. Then one day while we were hanging out at his place he mentioned wanting to do live sets, I said how I'd love to help them do that and it went from there pretty soon after. People immediately responded really well to them, I love being a part of that. Shout out Bob, Tom and Pat.

**M:** To add to your collection of ways you have been a big part of this scene, you also have booked many shows throughout the years. How did you get involved with that? What was the first show you booked?
**S:** When I started going to shows I talked to literally 0 people at them. Total hermit. I would go to a show, hang, and then leave. So when I started a band, I really didn't know anyone that would've booked us, so I just did it myself for Prospect's first show. It was far too long ago, and to be completely honest, I don't consider that version of Prospect to be the same band, maybe shoulda changed names but whatever. It was cool though, some bands on it were Sharpshooter, 96, and Touchdown Boy and it was at Ramapo College.

**M:** What would be your favorite show you ever booked?
**S:** Probably Break Away at the Log Cabin. We were competing against a lot of shows on that same day and still ended up getting a bunch of people out there. That was the day that I actually felt fully involved in the scene, and not just a bystander. A no bullshit, real hardcore show. Met a lot of cool people doing that one, even if I lost money and the lady that owned the place yelled at us at 1:30am for not mopping muddy steps outside or some shit.

**M:** So how did you get introduced to hardcore? What was your first show?
**S:** I got introduced to Hardcore by my step brother Josh at a very young age. He heard me say I liked "punk" when talking about

Green Day and all that kind of stuff, so he basically said "Alright heres some real shit" and played me "John Wayne Was a Nazi" by MDC. Really opened my eyes to true punk and hardcore when I was probably in 4th or 5th grade. Started listening to them, Minor Threat, and The Exploited after that (only Punk's Not Dead, not the weird metal shit). I went from mostly punk to hardcore, but didn't realize the distinction between the two for a while though.

I honestly could not tell you the lineup of the first HC show I went to, but I can say that it was in the mid-00's and was at Prince of Peace. I just went to anything there because it was walking distance from my house and I wanted to see punk and hardcore and be a fuckin degenerate.

**M:** As someone who has been involved with the scene for some time, what is your general outlook of New Jersey Hardcore? What was it like when you first got involved and what is it like now? What do you see in NJHC's future?
**S:** I genuinely love NJHC at all times, I think people constantly looking to the past are fuckin losers. We're such a dense state that theres always some scene in NJ doing whatever style you like. Theres definitely some cool stuff that came and went, but we got some really great things right now. When I first got into the scene, it was just ok for me but I didn't care because I loved it as a culture. A lot of heavy stuff and metalcore kind of things at the shows I went to, not my style (although I used to be more into it). It didn't help that I didn't talk to anyone either, probably a lot of people on the same page as me.

We might be in a little lull right now, a lot of bands just broke up, but it's still better than a lot of other times. You can't always be at the top. There's a lot of good on the horizon from Perth Amboy and I'm hoping the shore as well. I'm optimistic because even in lulls, there are still a bunch of real HC people involved, people that genuinely love HC as more than just a costume for them to wear on their way to being a boring dropout. Those people can at least pass down the good stuff to younger kids and hopefully make room for them to pave the way.

Shoutout to Copa and Perth Amboy as a whole and shoutout to Swank, they're keeping this shit going for the two hot spots.

**M:** Sean, I sincerely mean this and really hope I don't appear as a kiss up, but you're someone I really look up to in this scene and really happy to interview to show others why. Thanks so much for doing this. Is there anything else you'd like to share before we finish things up here?
**S:** Listen to Killing Time, Floorpunch, and Turning Point. Support Perth Amboy and The Shore. Listen to Axe To Grind. Start caring about politics. Learn to fight, we keep us safe. Gotta go fast.

Before I wrap up this section of the zine I just wanted to share a memory of Sean and I that I think really show who Sean is as a person. I remember a few years ago when I first started going to shows on my own without who I normally go with, I got to talk to Sean at one of the Back To School Jams. It was the year the fest got screwed up as some pop punk band tour manager tried to take it over and they had to last minute redo the whole lineup to take Back To School Jam. Around that time I know there was a lot of separation going on with the scene. There were a lot of posers coming in with their trends, and I started to see less familiar faces at shows. This was also after when we started to loose famous spots such as The Asbury Lanes. It was a time I was getting a little discouraged of what the future of shows would be like. I knew Sean at the time but not super well. He was super approachable and we were just casually talking with his fiancé, Emily outside the venue. I explained my concerns and was wondering what the future held as I knew Sean knew a lot about the scene and has been going to shows for a while. I remember he had a smirk and chuckled. He said, "New Jersey Hardcore isn't going anywhere." He explained to me how trends and phases will always come and go, and that news things will also replace the old. We spoke about it for a while and he really got me feeling hopeful for the scene again. Especially because a few months later everything he said was right and new spots showed up followed by a tons of new bands. He also spoke to me about the type of hardcore I was into and instead of bashing me for bands I never heard of, he was excited to give me a list of bands to check out. If it wasn't for him I wouldn't be so hooked on Mindset. From then on I always got to talk to Sean at shows. I find Emily and him some of the most approachable and real people at shows. Not only to talk to talk about hardcore, but he's also super knowledgeable about the world and politics. He's really helped me and educated me on so much that I've been confused about since I was in High School. Aside from that as I mentioned in the interview, Sean does a lot for this scene, and is always looking out for everyone. Other than Sean practicing his Muy Thai on us in between band sets, Matt Zaleski and I both really appreciate all he does. From recording music, booking shows, being a positive role model, and an all-around good friend to everyone, we thank you for all you do. Also from Matt Zaleksi and I, Congratulations to you and Emily on getting engaged. Sorry this pandemic had to screw things up. Looking forward to being able to see you both at some shows again soon.

# Matt Zaleski's

# Revisiting the Classics

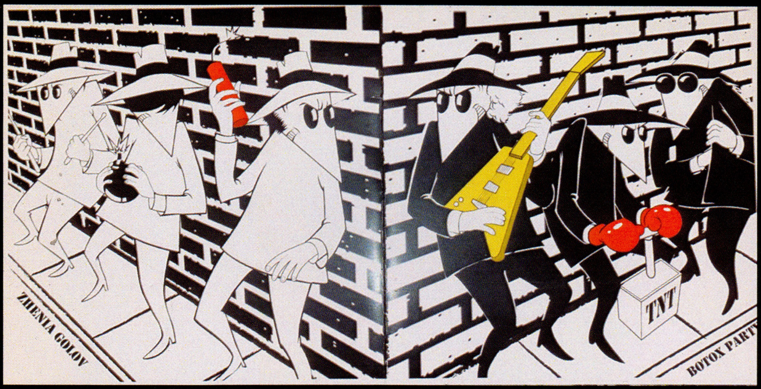
I decided to do a "Re Visiting The Classics" section for the zine because I feel it is important to acknowledge the past, and where we came from. As an 18 year old, having only been into hardcore for 4 or 5 years at this point, I feel like there are so many records that I have found in the used section of record stores, or somewhere on the internet that are extremely under appreciated, and have become some of my favorite. I really appreciate when I find records that are only on vinyl, or cassette. I feel like people don't appreciate these things now, because it's so easy to record and put a record up on the internet now. But when you find something like this, it's obvious that these people care about hardcore, as they put in the work to record and put these things out, and I always feel lucky to have one of these in my possession, even if its a record that literally nobody else cares about. At some point in the near future, I am going to try to start uploading records to youtube, as a lot of the records that I find, and review can't be found anywhere on the internet. Look out for that, and feel free to contact me about, or send me any records you think I should review.

**Breakdown- Blacklisted**

BREAKDOWN
...Blacklisted

There is only one word I can use to describe this album, insane. Released a whole ten years after the demo, this still holds everything you would expect from Breakdown. Getting into hardcore, Breakdown was one of the first bands to really stick with me, and seeing them at the Doin' It For Dave tribute show in 2017 solidified that. Although Breakdown is still in my top 10, I only listened to the demo for so long, finally listening to Blacklisted a few weeks ago after hearing a discussion on it on the Forum Of Passion podcast (shoutout Ace.) In the beginning I said that this album still holds everything you would expect from Breakdown, this album gives it a little twist. In this time Breakdown went through a few changes in the lineup. The biggest difference is that Mike Dijan played guitar on this record, and Mike Dijan is one of the most important guitarists in the NYHC scene, and definitely one of the most talented. These changes in the lineup make this record untouchable, and seriously competes with the demo. Members of Breakdown have also played in Killing Time, Raw Deal, Alone In A Crowd, Crown Of Thornz, and many others. R.I.P. Rich McLoughlin.

Favorite Tracks: Jail Of Depression, What It Is, Don't Give Up.
Similar Releases: Any NYHC.



**Zhenia Golov/Botox Party- Split**

This record has been one of my favorites in my collection for a while. I found this a few years ago at Vintage Vinyl (Fords NJ) and picked it up because I thought the cover looked sick, but couldn't find any info about the bands. Eventually someone told me that Zhenia Golov was an old band from New Brunswick, so I knew I had to dig deeper. Released in 2009, this record is everything that comes to mind when I think Hub City Hardcore. Zhenia Golov has that classic Hub City punk vibe, playing fast and loud, but both songs on this record also have wild two step parts, which would've been very of the time for 2009. The B side of this record features Botox Party which is a band from Richmond Va (I think), and it's also worth talking about. Having a more melodic punk sound, which I don't normally like but I do enjoy their songs on this record. But that's exactly what makes this record, the combination of these 2 bands on this one record. Anyone who has been to a show at any house in New Brunswick, and then listens to this record can immediately imagine themselves watching both of these bands in any basement. This is an essential listen for anyone who has ever attended a punk show in New Brunswick. This is one of few bands I would actually like to see do a reunion. Members of Zhenia Golov have also played in Bloodtype, Black Kites, Hounds of Hate and many other bands.

Favorite Tracks: Corpse (Zhenia Golov), The Sinking Of Atlantis (Botox Party)
SImilar Releases: Death Before Dishonor- Better Ways To Die, Staring Problem- You'll Always Be Sick

**War Hungry- Divine/Demonic**

WAR HUNGRY
DIVINE / DEMONIC

War Hungry, hard ass name, hard ass band. Released on Brain Grenade Records in 2006, this 4 song ep is the first release from War Hungry on any label, and most likely is where they started to get more recognition. This is the last release from them before they started leaning more towards a metal sound, so its still straight hardcore. They've always definatley had a metal influence, but these songs are structured more like a hardcore song and have more hardcore parts opposed to some of their later releases that really focus on the guitar, and longer vocal parts, and thats really the only thing I find that people don't like about this band. On Discogs.com, the band is even considered "Groove Metal" not even hardcore. For an example of how this record sounds, for fans of Cold World, take a song like "Low Places." That song gives a good example of how this record sounds, with the slow calm part in the beginning, and the cleaner vocals before the fast part. This record is so heavy, but in such a good way. The guitar riffs on this record are straight up untouchable. This is such a good record to listen to, going from fast, to heavy, to slow all in the same song. One thing i've noticed about War Hungry is that they're just so good at transitioning from one part to the next. I would love to see a band that really sounds like this record specifically in 2021. Unfortunately i've never seen War Hungry, I was supposed to see them at United Blood 2020, but the world ended. Members of War Hungry have also played in Cold World, Frostbite, Stick Together and many more. Fun fact, if you like this record, you should listen to the chopped and screwed version, you'll like it even more.

Favorite Tracks- Devine & Demonic, Beg & Plead

Similar Releases- Strength For A Reason- Blood, Faith, Loyalty, Cold World- No Omega

# RECENT BINGES

## MATT SHERMAN'S

Kids Like Us- Outta Control
Caliro- Immunity
Saves The Day- Through Being Cool (Matt stop taking shit from my list)
Inclination- When Fear Turns To Confidence
Pummel- Our Power
Hands Tied- Hands Tied
Remember Sports- Sunchokes
The Answer- Demo 2019
Get The Most- S/T
The Fight- Endless Noise

## MATT ZALESKI'S

All Out War- For Those Who Were Crucified
Benny The Butcher- Burden Of Proof
Saves The Day- Through Being Cool (Matt stop taking shit from my list)
Hatebreed- Satisfaction is the Death of Desire
Artifacts- Between A Rock And A Hard Place
Kiss- Destroyer
Merauder- Demo
Liam Gallagher- Why Me? Why Not?
Slayer- Seasons In The Abyss
The Little Rascals- Wig Out At Asa's

# VISION

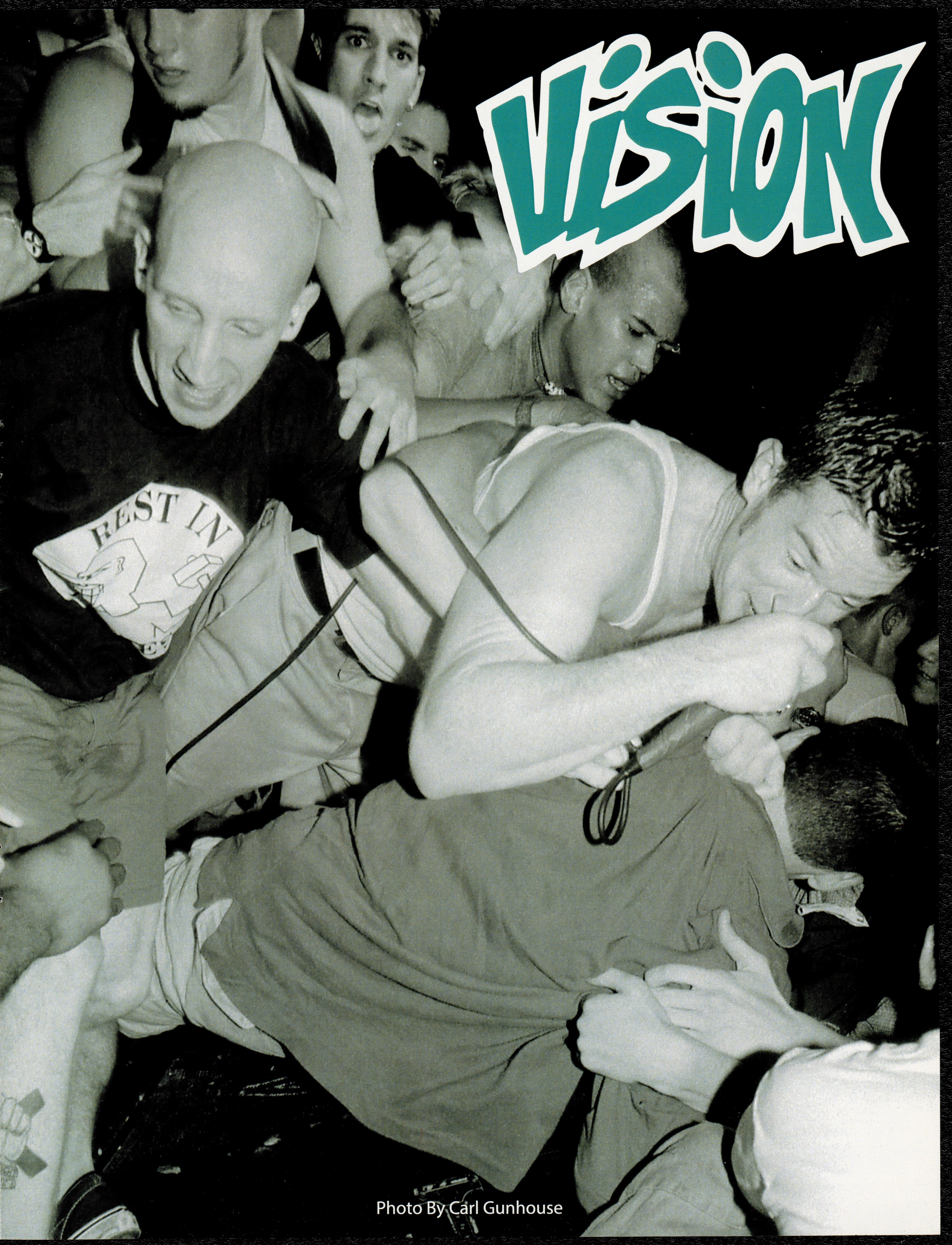


Photo By Carl Gunhouse

## An Interview With

Interview By Matt Zaleski

# Carl Gunhouse

In my opinion, Carl Gunhouse has been the greatest photographer of the NY/NJHC scene for a long time. As a photographer myself (barely) he has always been someone that I have looked up to, and I remember seeing his pictures when I was just getting into hardcore before I knew him, and they have always stuck with me. He's shot all the coolest bands, and he's probably your favorite bands favorite photographer. I should also add that since day 1, the majority of pictures in all of our zines have been from Carl. He also does a lot of photography work outside of hardcore, which we will get into in the interview.

**M:** Carl, How did you get into hardcore? And what was the first show you attended?
**C:** I got into hardcore through what was then Alternative music (Nirvana, Pearl Jam, Sonic Youth etc.). An older kid in high school said you hadn't really moshed until you moshed in a Biohazard pit. So, my friend Geoff and I went to Sick Of It All, Biohazard and Sheer Terror at City Gardens so we could say we moshed in a Biohazard pit. I did, and a skinhead girl walked up to me while I was dancing and punched me in the face. I thought Biohazard was pretty boring and was confused why Sheer Terror seemed to be mocking me, but Sick Of It All were amazing, and I've been into hardcore ever since.

**M:** How did you get into photography? And what came first, hardcore, or photography?
**C:** My mother was a photographer when I was a kid, and she let me take pictures with her camera, so photography came first. I took photography as a high school elective and during that class, with my mother's old camera and flash, I started shooting at shows.

**M:** I know you live in Brooklyn now, are you originally from New Jersey?
**C:** Oh totally. Technically at this point I've lived in New York longer than I did in New Jersey but I still claim New Jersey. I grew up in Dunellen, NJ in Middlesex County, and in 5th grade my Dad changed jobs and we moved to Summit, NJ where my parents still live.

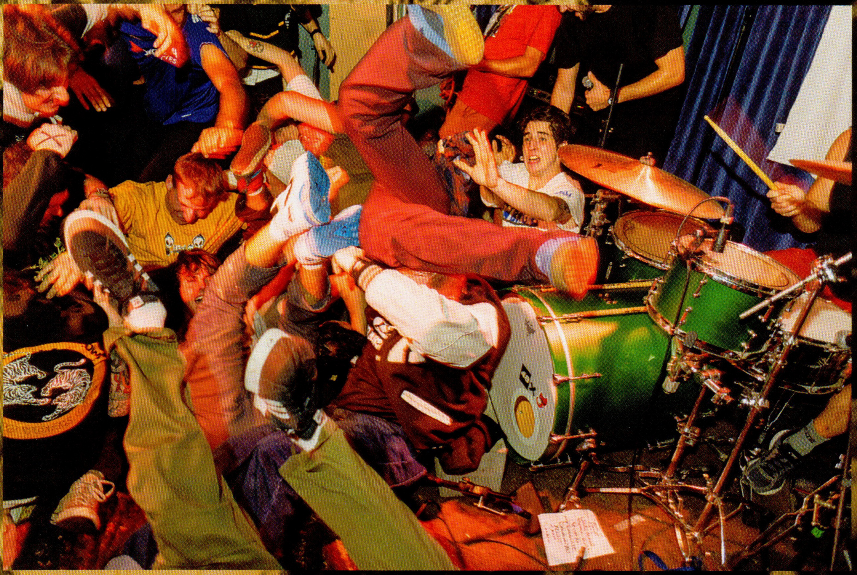
**M:** A lot of times I talk to photographers, and they're pretty basic, they just like taking pictures. But you have quite the resume, having attended Fordham and Yale. You have also taught at a few schools and have had your images featured in many photo exhibitions around the world. So, since we all know you love photographing hardcore bands, what actual work do you do outside of shooting hardcore?
**C:** Money-wise, I am an Adjunct College Professor, so I cobble together a living teaching photography at a couple different schools. Art-wise, I once had a girlfriend who was a photographer, and she said everyone has a secret art. Shooting shows has often been that for me, the thing I did on the side while not making art. I spent a lot of the 2000's in between teaching, driving around the country making large format landscape photographs to wrap my head around was going on at the time. But over the last 8 years, I've been trying to make art while shooting at shows and Indie Wrestling. I'm also doing a project photographing the gentrification of Downtown Brooklyn.

**M:** Is hardcore your favorite thing to shoot? If not what is?
**C:** Hardcore for sure, but it is something that is more enjoyable than challenging. Whereas making portraits of people doesn't come naturally at all, so I've been doing my best to force myself to make portraits of late, to try to evolve and get better.

**M:** What kind of gear do you use? I've been raised on Canon products (my mom is also a photographer), but I know recently a lot of Canon users have been switching to Sony as they have been ahead of the game. I've never actually looked at your gear, so what do you use? And do you have a favorite set up, between lenses, and flashes, and anything else.
**C:** I am in no way a gear head. I am a Canon person, just because they were ahead of Nikon when I started shooting digital and you could get a bigger file for your money. I've just stuck with Canon because I am comfortable with their cameras. I use a Canon 6d because that's what I could afford when I bought it, a 24mm lens and Canon Speedlight 430EX on a cable.

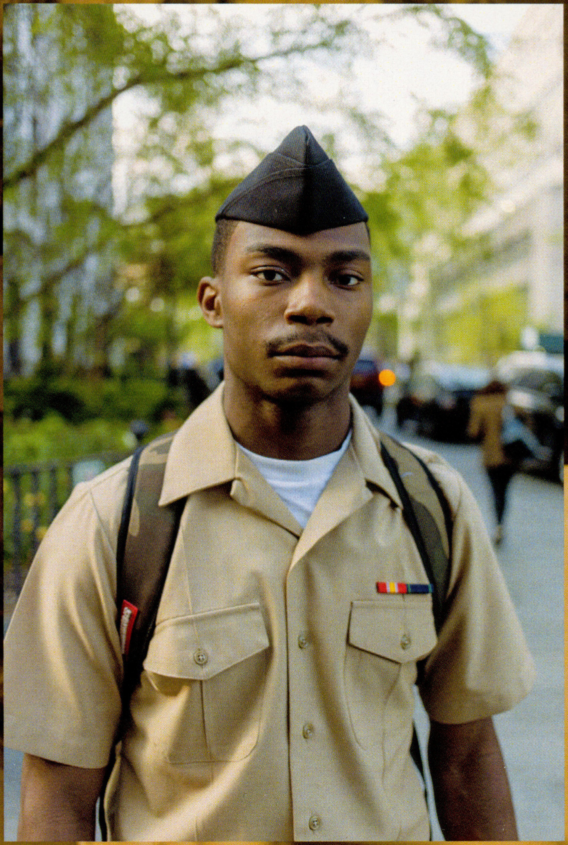
**M:** What is your favorite band? And why?
**C:**Floorpunch, they are the perfect marriage of Youth Crew and late 80's NYHC which are probably my favorite genres of hardcore. I am straight edge, from New Jersey, and played a little high school football. Also, they were a band I got to see from the start, so they meant a lot to me.

**M:** I know it is probably hard to choose, but do you have a favorite picture you've taken? And why that one?



**C:** Right now, I'll say this picture during Down To Nothing at Gold Sounds, it is such a scrum of people, and especially if you aren't from hardcore, it almost becomes abstract because it is a little hard to know what is going on. It is even hard to tell who is playing so it doesn't have that kind of factual information a more documentary picture would traditionally have. Hopefully it starts dancing that line between art and just taking show pictures. It is also just a super fun show.

**M:** I feel like every other post I see from you, the caption is "The project I've been doing on Downtown Brooklyn has been updated you can see more pictures here." Can you explain what that project is, and why you're doing it.
**C:** I had been going across country a lot, and when that work came to end, a friend of mine, Jason John Würm who lived in Downtown Brooklyn, was documenting the change in his neighborhood. He asked if I would like to collaborate with him on it, along with our friend Matthew Schenning. That was 8 years ago, and we shared a tumbler that we all uploaded pictures to as kind of a group sketchbook that we would all riff on. Life happened, Jason moved to CA and Matthew moved on to photograph other things. I kept on with it, I really enjoyed walking around Downtown Brooklyn and getting to know people and the neighborhood as it goes from a working class shopping district with affordable housing to a rather expensive place to live.



**M:** Who is your favorite photographer?
**C:** I'll say Garry Winogrand. He is kind of like the Sheer Terror of photography, on the surface kind of aggressive, maybe a little too masculine, but the more you spend time with it you realize it is art by a rather wounded emo dude. Hardcore wise, Justine DeMetrick who in the 90's when everything was crazy shutter-drag and super-wide lens, made clear compelling pictures with a sense of the band's interaction with the crowd and the space where the show was happening, which is something I still try to remind myself to do.

**M:** Are there any photographers that have had a big influence on your work?
**C:** Right now, Scott Alario is someone I've been thinking a lot about in how to lay out a book. In making portraits, Judith Joy Ross and Ted Partin are the bar I aspire to but mentioning them in relation to what I do feels like a little bit of a diss on them. Hardcore-wise, I am constantly amazed at Angela Owens for what she can do with such a tight lens and from a vantage point a little behind the band, which seems inherently counterintuitive to me in making good hardcore pictures. I also dig Pawlie Vee for his near perfect balance of sharpness and shutter drag.

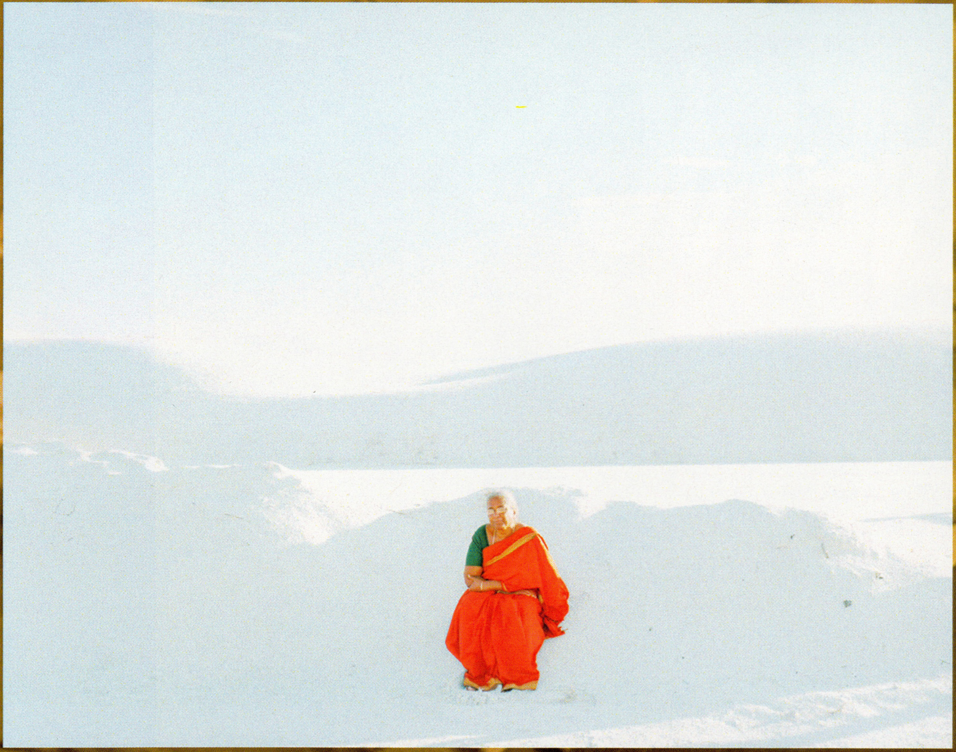
**M:** Do you ever go to shows without your camera?
**C:** I used to, because I'd get burnt out or just wanted to dance and sing along, but man, when I see flyers from cool shows that I was at and didn't shoot, I have such pains of regret. Nowadays, I always bring my camera, and I'm honestly not sure what to do with myself if I am not shooting.

**M:** What is your favorite band to shoot live?
**C:** Blind Justice and/or Krust in NJ. I like both bands musically, but it is hard not to love the all-around shenanigans that are going on when they play. It's chaotic and a touch dangerous while being fun and good spirited, which is ideally what hardcore should be.

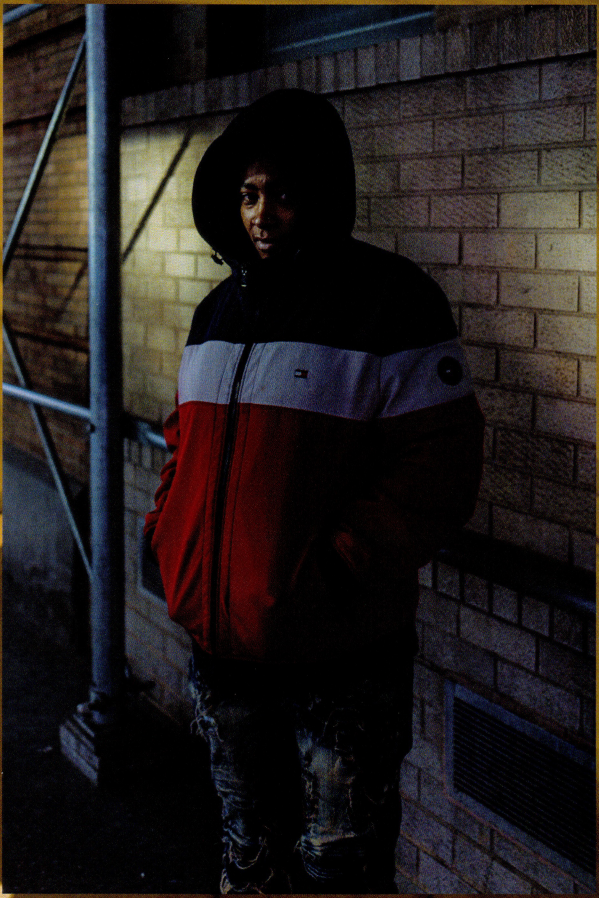
**M:** You've been around for a while, and you've seen many changes in the scene. What was hardcore like when you first got into it compared to now? And what do you think the future holds for NY/NJHC?
**C:** I don't know. It is definitely more diverse and less ignorant since the early 90's, but I guess you can say that about most things. It could be the shows I go to nowadays, but there are fewer fights for sure, a fight per show was pretty standard when I started. Now at heavier shows with the crowd killing makes no sense to me as an old person but on the up side it doesn't seem to lead to as many fights as I would think. People talk about the lack of young people, but when I was a kid, everyone seemed older, and as an old person everyone looks like a kid, so it can be hard to tell. Maybe there is less stage banter nowadays? And where things are going? Man, pre-Covid it seemed like things were going great. Saint Vitus, Brooklyn Bazaar and Gold Sounds in Brooklyn and Asbury Brewery and Copa in NJ were all doing regular shows with a bunch of younger bands. Hardcore in the tri-state was as strong as I can remember. It seems in lockdown people have kept busy doing zines and working on new music, so I am optimistic that things will be popping when this all ends.

**M:** Lastly, if you had any advice to give to someone trying to get into concert photography, or photography in general, what would it be.
**C:** In concert photography, get there as early as possible, get a good spot and then don't leave. Also, with your flash, set your shutter under a 1/30. Photography in general, take your camera to what you enjoy. It is a wonderful excuse to get out there, interact with the world and have a life.

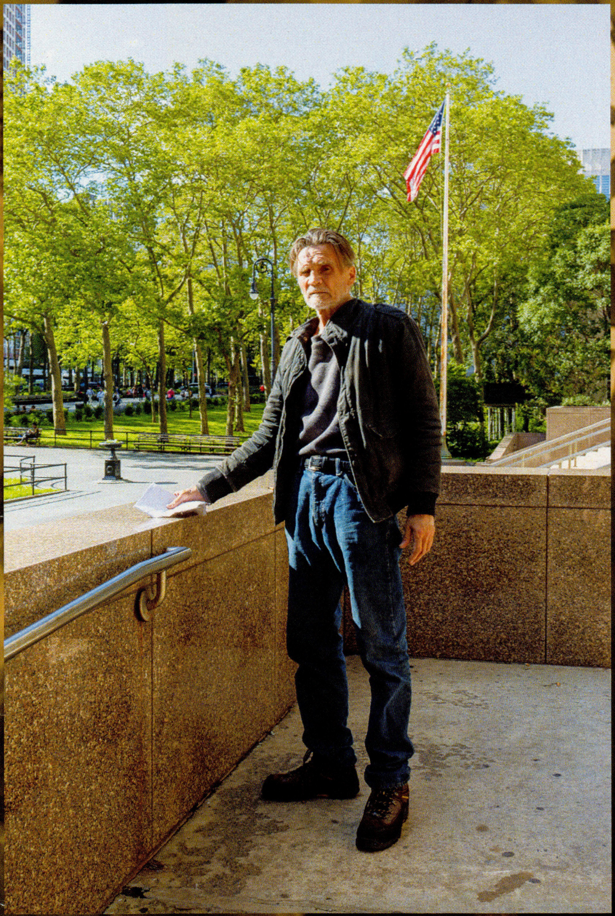
**M:** Thanks for taking the time to do this! And everything else you've done for the zine. I always enjoy our conversations, so I really looked forward to this. Is there anything else you want to add or plug?
**C:** Dude, thanks for asking me to do this. The amount of work that everybody from Amboy has put into creating a scene and putting NJHC on the map is fucking inspiring. As you get older, it is shit like that, that lights a fire under your ass and keeps you motivated and pushing to get stuff done.



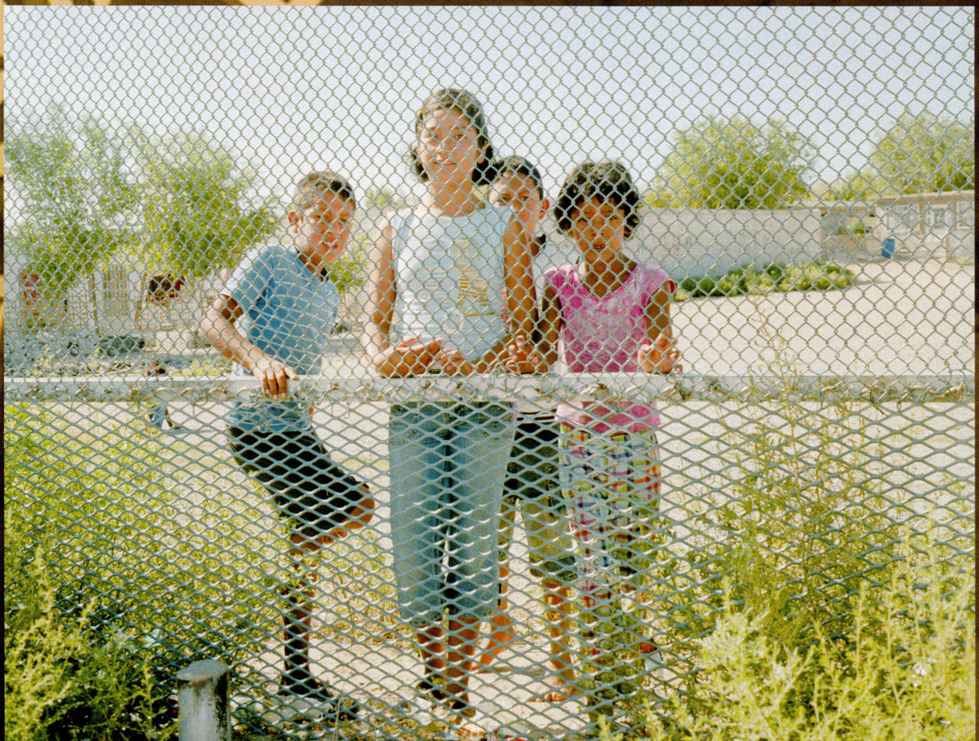
Tourist, White Sands, NM



The Hood, Livington St., ..Btw. Elm Pl, & Bond St.



Zoli "going in to court to pay something", Supreme Court, Adams St., Btw. Johnson & Joralemon Sts



Children in Puerto de Anapra, México Through The US Security Fence, Sunland Park, NM August 2010

# THE DEGENERICS

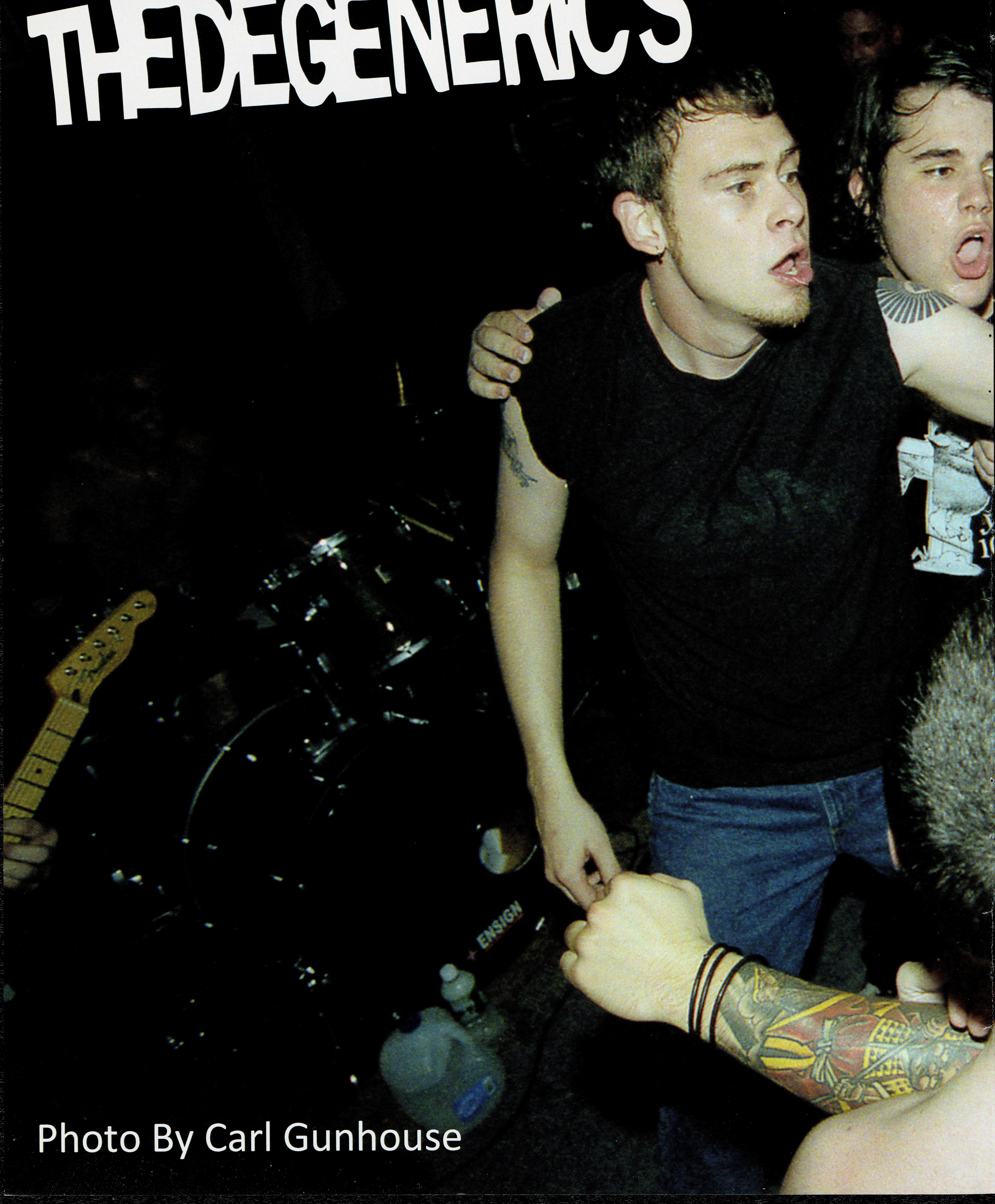
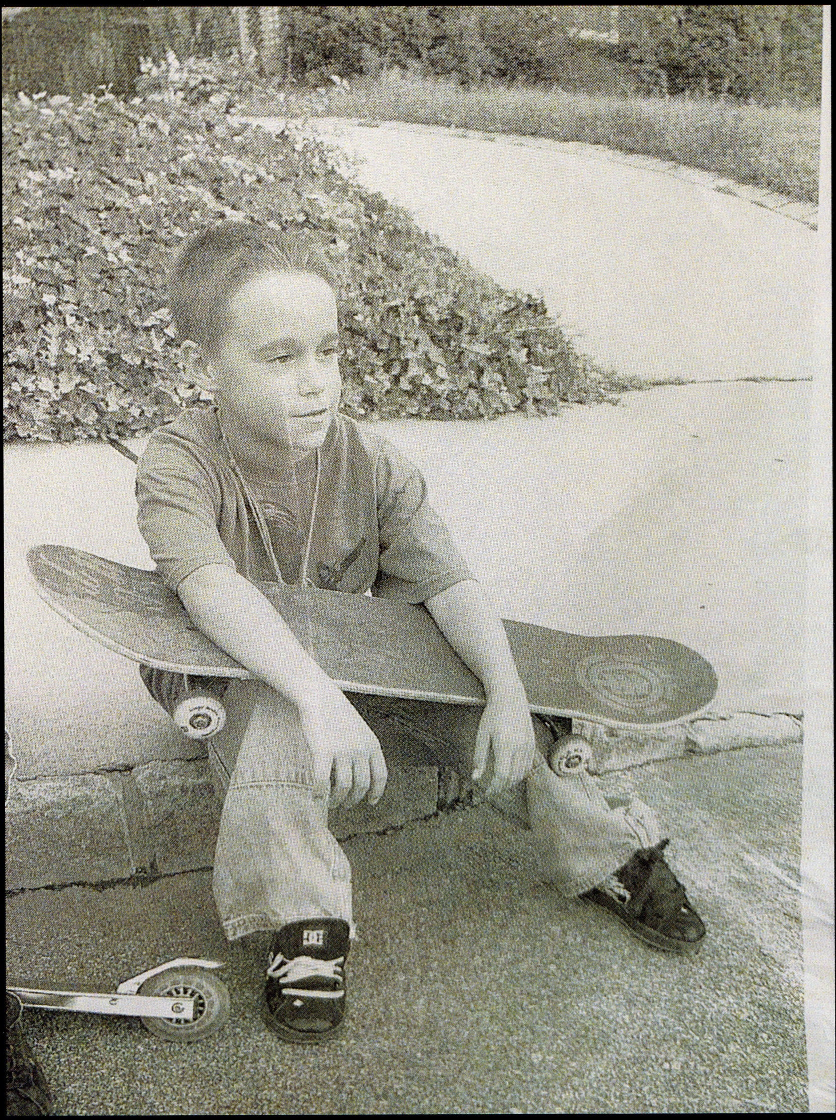

Fender
ENSIGN

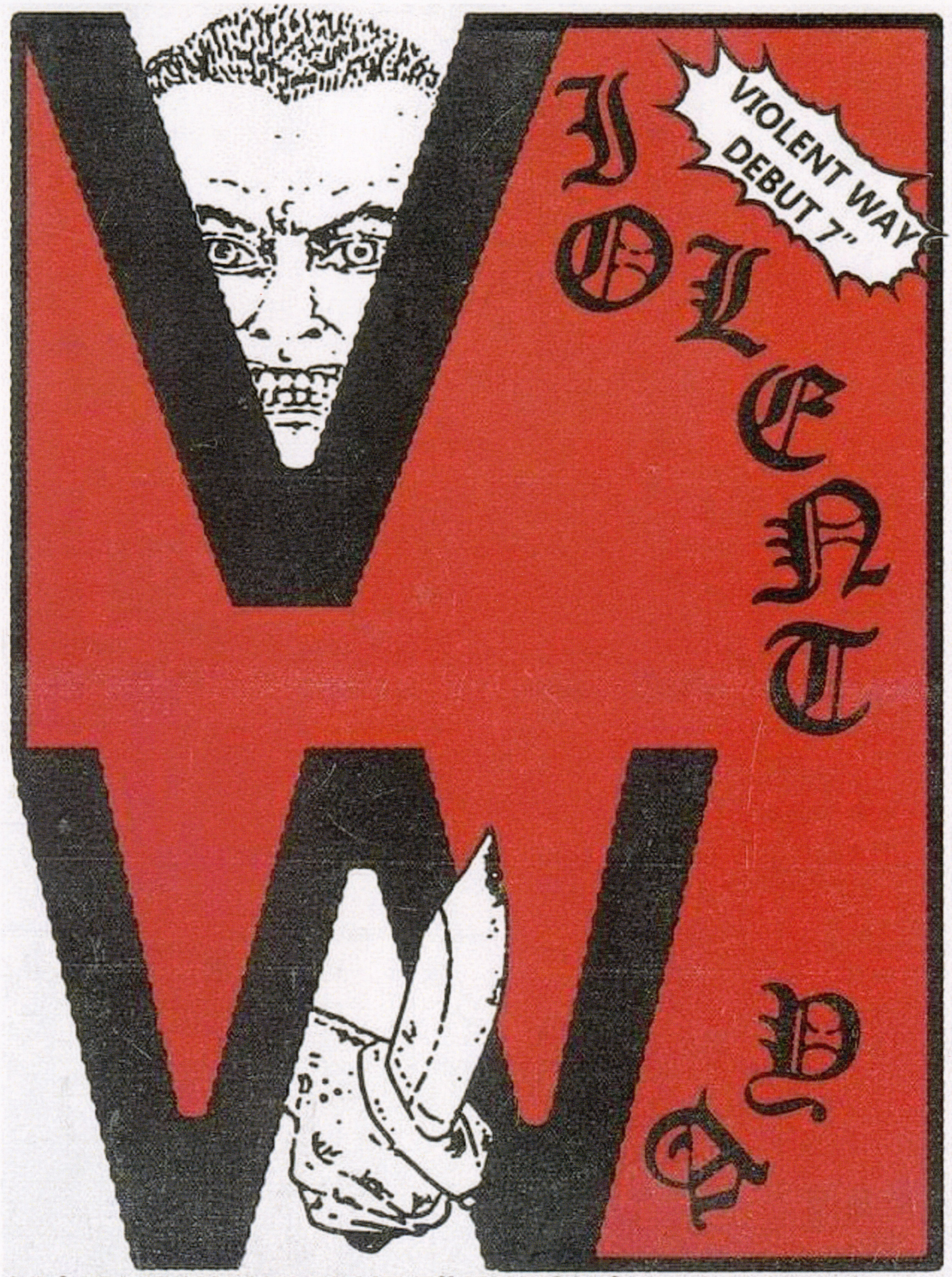
Photo By Carl Gunhouse

# LOVE LETTER TO SKATEBOARDING

### BY MATT ZALESKI



I have never been a good skater, and I don't think I ever will be. But there has always been something about skateboarding that intrigued me. I have considered myself a skater for as long as I can remember, I don't remember where I first saw it, maybe from watching Rob and Big or Fantasy Factory, but I remember as soon as my older brother got a skateboard I also had to have one. For what seems like forever, I skated back and forth up and down my block, going up and down driveways and riding off the curbs. When my brother and his friends came around I'd try to hang out with them, but I was always just brushed off as the annoying little brother. That was cool, but there is literally nothing else in this world that can compare to the feeling when I landed my first ollie. After that I needed more. I started venturing out, skating outside my block, and eventually found all the spots that my older brother also skated. But what was cool about this was that to my surprise, there were other kids my age, doing the same thing I was doing, and that's where I found my first real group of friends. From then on, every single day after school i'd run out the middle school doors and skate as fast as I could down the street with my new friends to the ledge (R.I.P. Church Ledge.) None of us would make it up onto the ledge for years, but that was just the spot to hang out. While all the older kids we looked up to were getting footage of them grinding and doing tricks off the ledge, we were practicing our ollies, shuv its, and kickflips on the sidewalk. It was such a crazy time for me, I had fallen into this world that was so new and exciting, and I couldn't get enough. There used to be 10-20 skaters at the ledge every day, and when I was there I felt untouchable, the cops would come, and everyone would mouth off to them without a care in the world, all that mattered was being in that moment to us, with our friends skating. Throughout middle school friends came and went, but I still always wanted to skate. I don't really remember how skateboarding connected me to punk music, but around this time it did. Somehow I knew of the Ramones and the Sex Pistols, but somehow I found the Bad Brains, and Minor Threat, and I loved it. Throughout middle school I skated as much as I could, and started to discover many new punk bands, which paved the way for me getting into hardcore. Eventually, my brother came home with Judge's Bringin' It Down and told me I had to listen to it, and it was over. I went into school the next day and told all my friends they had to listen, it was the craziest thing I had ever heard. At that point we all traded in our skateboards for instruments, and we all play in bands now. We still skate as much as we can, and it still gives me the same joy it always has. Like so many others, skateboarding has given me a life that I would've never expected to be in, and I am so grateful. Eventually I went from the annoying little brother to someone my brother could hang out with, we started skating together, he started showing me more hardcore bands. I recently watched the movie Mid 90's and it made me think about how big of an impact skateboarding has had on my life, and that's why i'm writing this today. I love skateboarding, I love all the lessons it's taught me, all the friends that i've lost and gained, and where it got me to today. If there's any advice I can give anyone looking for an outlet, it'd be to grab a skateboard, and ride it as much as you can, your life will change and you won't even notice it. Thank you skateboarding, thank you hardcore, thank you Ambush.


VIOLENT WAY DEBUT 7"
VIOLENT WAY

VIOLENT WAY DEBUT 7" THROUGH:
- CONTRA RECORDS (EU)-200 BLACK
- MISTER FACE RECORDS (USA)-100 ARMY GREEN

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THANKS FOR READING

# JERSEY SLIDE

A NEW JERSEY HARDCORE ZINE BY
MATT SHERMAN AND MATT ZALESKI